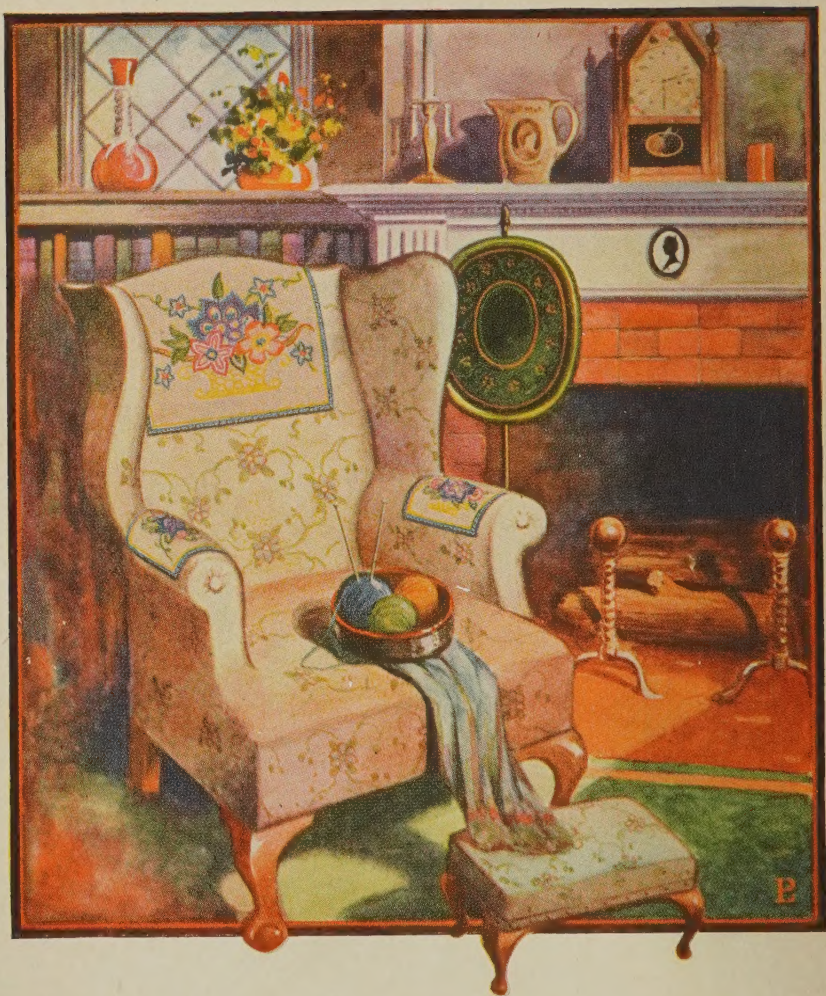


The book cover features a dark, textured background with a repeating floral pattern. The flowers are in shades of cream, yellow, and red, with some green leaves. A central rectangular label with a thin black border contains the title text. The text is in a black, elegant script font, arranged in five lines.

*Modern
Priscilla
Home
Furnishing
Book*







The first requisite of home furnishing is utility and the second is comfort. The word homely originally meant homelike. Beauty in the house is not that seen in "model homes" but the charm that flows from the expression of family life and personality in objects carefully chosen to serve the true welfare of each member of the home group.

MODERN PRISCILLA HOME FURNISHING BOOK

A PRACTICAL BOOK
FOR THE WOMAN WHO
LOVES HER HOME



PUBLISHED BY
THE PRISCILLA PUBLISHING COMPANY
85 BROAD STREET : : : BOSTON

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PRINTED IN THE UNITED STATES OF AMERICA

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THE MODERN PRISCILLA MAGAZINE

FOREWORD

THIS book has been written by a group of experts closely in touch with the needs of the practical homemaker who wants a home with which she can feel satisfied when callers come and to which her children are proud to bring their friends.

It is also written for homemakers who do not have unlimited means.

The three sections into which the book is divided give it a unique completeness. It is really three books in one: a book of rules, a book of actual applications of the rules, and, finally, a book of complete directions for care, renovation, and hand-work in home furnishing, as well as a wealth of clever and money-saving ideas.

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PRISCILLA
HOME FURNISHING BOOK
PART I

In the following pages are given the simple laws that govern good taste in house furnishing just as grammatical rules underlie correct speech.

The wise and economical purchase of house furnishings is also clearly set forth in this first section of the book.

PRISCILLA HOME FURNISHING BOOK

CHAPTER I

GENERAL RULES

THE first essential in the correct choice and use of home furnishings is good taste; the second is good taste; and the third is good taste.

Not a fat purse, but good taste.

The problem of the floor and its covering, — of the wall and its decoration, — of the window and its curtaining, — of the lampshade and its color, — of the furniture and its choice and arrangement, — all home furnishing problems, in fact, are solved by waving the magic wand of good taste.

The paramount question in the minds of homemakers nowadays is, "How can I acquire authoritative standards?" The only way is by education — there is no royal road.

Often we hear it said of some woman, "She has natural good taste in everything." But good taste is never a natural endowment, — it is always acquired. This is true of bad taste, also. Taste is the result of training. Taste is the result of an education that begins in the cradle itself. There the foundations are laid.

If one has a fondness for garish colors, bizarre effects and overdecoration in dress and home furnishings, you may be quite sure that in his childhood home the colors of rugs, wall paper, draperies, and trim waged a ceaseless and vociferous warfare between themselves; that the woodwork and furniture were never on speaking terms; that the mantel shelf and piano top competed with each other for the position of understudy to the what-not; and that the wall paper, draperies,

Look at the lamp in Fig. A. Is it in good taste? No! How do I know? It is not suitable for a reading lamp. In the first place the shade constricts the light; it is too barrel-shaped for a reading lamp; it would be better, perhaps, in a bedroom. Second, it is not a good reflector — as the color of the lining is blue, which eats up the light instead of reflecting it. (This would be equally true were the lining red or green or purple or black.) Third, the material of the shade is too transparent to shield the eyes from glare; and fourth, the color of the shade conflicts with the color scheme of the room, besides casting a bluish tinge over the faces of all near it.

From the standpoint of suitability this lamp is a failure. Consequently it is not in good taste. This would be true if it failed in any one of its four functions.

But that is not all. We have now to apply the second standard of good taste, — simplicity. Does it not seem too overdressed, — too fussy? Aren't there too many shapes, too many panels, inlays, medallions, doodads?

Compare it with the lamp in Fig. B. Here is true simplicity — the simplicity of elegance and efficiency. The unbroken circle cannot be improved upon. There are no tassels, panels, or useless and dust-inviting decorations. Both shade and stand are the essence of elegant simplicity.

From the standpoint of suitability also, how completely this second lamp fulfils its functions: How wide the area of light thrown from its shallow shade! This is due also to the height of the standard — which is just sufficient to secure a proper balance between base and shade. A well-balanced lamp it is. In color too, it is sensible — champagne with a lining of the same tone and a rose-colored interlining.

Compared with the slim elegance, fine proportions, careful restraint and manifest efficiency of this lamp, how crude, ineffective, messy, and dumpy the first lamp seems.

This one is in good taste and the other in bad taste: and the fact can be proved as clearly as a theorem in geometry; simply by observing and comparing, using the standards of suitability and simplicity.

Now let us apply this acid test to an entire room.

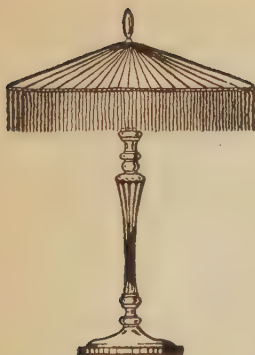


Figure B. Here is true simplicity which has both elegance and usefulness. There are no tassels, panels, or useless, dust-inviting decorations. A wide area of light is radiated by the shallow shade. There is a proper balance between shade and stand. The color is charming, since champagne, with a rose-colored interlining is suitable in itself and also harmonious with the furnishings of the room. The lamp on page three looks crude and dumpy in comparison with the grace and tasteful restraint of this one.

⊗ *A Word Picture of an Unhappy Room*

It is a very small room, — a living-room, about twelve feet square. In a small room, naturally, the furniture ought to be correspondingly small, but here all the furniture is massive. In addition to the piano, reading table and a stand, there are four large chairs — each a rocker taking up the floor space of two ordinary chairs.

These chairs are not suitable for the room they occupy and therefore are in bad taste. One of them is not even “sittable,” being unbalanced and a menace to the comfort, peace of mind, and bodily integrity of any one occupying it.

The arrangement of the furniture, also, is in bad taste, because it is not suited to the room: the table stands in the middle of the floor, obstructing traffic and still further restricting the size of the room.

The chandelier supplies another illustration of the bad taste of unsuitability; it hangs impertinently low, throwing the glare of its light into the eye by night and threatening to brain the incautious by day. And moreover, by cutting off the view of the opposite wall, it reduces the apparent size of the room itself.

⊗ *Even the Size is Changed*

The room is made to appear even smaller because of the color of the wall paper, which is brown, — a dark reddish brown. Any one who has observed and compared will know

that walls in dark tones make a room appear small and constricted. The dark color of the wall paper is doubly unsuited to this room, which faces north and therefore receives no sunshine. The dark walls absorb the little light that enters the windows as a sponge absorbs water and make the room sombre and dark.

Suitability would have dictated light tones to increase the sense of space; and sunshine colors, like yellow, tan, cream or straw, to bring warmth and light into this room.

Two more features that contract the proportions are the patterns in the rug, wall paper and curtains, which are large and obtrusive, and the woodwork, which is heavy and ornate. This room was designed by a "carpentect"; one who really loved wood and reveled in the beauty of oak and gum and walnut and cypress and yellow pine. But he lacked good taste—he did not know what was suitable. He surely indulged in an orgy of "wood-working" when he "trimmed" this room. He put imagination into it and enthusiasm and love and much care, everything, in fact, except good taste. In the creative effort involved, in the enthusiasm, imagination, love, and care wrought into this woodwork that unknown carpenter stood side by side with Leonardo, Donatello, Dante, and Beethoven. But when it came to the matter of suitability he parted company with them.

Make Pictures with Furniture

Most folks would rather be artists than anything else. That is, they long to create something beautiful—to express themselves somehow or other in terms of beauty; to paint colorful pictures or model exquisite figures in plastic clay; or carve them in marble; or write thrilling plays and novels; or compose moving music; or design beautiful architectural forms.

This universal urge to create something really fine and beautiful may be realized in the daily work of the professional man, merchant, manufacturer, home-maker, or laborer, so that every one in his daily occupation may be an artist in the larger meaning of the term.

But there is one universal interest of life—the building and decoration of the home—in which everybody may actually



Homely comfort is the first requisite in the plan of a successful living room.

dabble in one or more of the fine arts; may use materials of various sorts to produce things of real beauty, manipulating them in accordance with the art principles of color, line and form.

Ruskin puts this whole proposition in one tremendous sentence when he says, "We cannot arrest sunsets nor carve mountains, but we may turn every home, if we choose, into a picture which will be no counterfeit, but the true and perfect image of life indeed."

Now this any one can do. Any one can paint pictures with furniture. We can do it with our own furniture. Not only can we, but we do. Every time we move a chair or table or couch to get a better effect we are painting pictures with furniture.

Every room ought to be a composition, having a centre of interest, unity, balance, order, good proportion, and harmonious color which are, of course, the qualities of every work of art. This is also true of every wall in every room. A painful failure follows when these laws are not heeded. Here is an example from professional experience.

An Interior Decorator Relates This Experience

"There's something all wrong with the decoration and furnishing of my home," a woman recently said to me, "and I do wish you would come and tell what the trouble is."

A few days later I went to her house and made a careful study of the various rooms on the ground floor. After a few minutes' survey the trouble was revealed. There had been no carefully thought-out plan in either the decorations or the furnishings. The principle of fitness to purpose had been wholly ignored.

There was no unity between the connecting rooms. The hall, living-room, and dining-room were thrown together by means of wide openings, following the prevailing American custom. Therefore these rooms should have been considered as one in the color and treatment of the walls. Instead the color of the walls in the living-room was tan, of the dining-room gray, and of the hall ivory. See how cut up and disjointed the whole lower floor must have been to a guest entering the hall!

This sense of disorganization was augmented by the widely varying floor coverings of these rooms; the hall floor was decorated with oriental rugs, the dining-room carpeted to the base-board with a deep taupe chenille carpet, and the long, narrow living-room bisected by two patterned Wilton rugs. If only the decorator, who, in this case, was the mistress of the house, had carpeted that elongated living-room instead of cutting it in two in the middle with those two rugs, what an effect of spaciousness and unity she might have gained!

Then I studied the furnishings of the living-room, the real heart of the home, and the first glance revealed that the various pieces of furniture were badly related, both to their background and to each other.

The sofa was a deep-cushioned, spacious, comfortable davenport but it was placed without a thought to its best use. It was not between two windows where its occupants could have daylight on book and sewing but on the opposite wall directly facing the windows.

Here again Mrs. Homemaker had completely disregarded the principle of fitness to purpose and just as manifestly she had been moved by considerations of decoration alone, in placing the davenport. The decorative idea was revealed in the wall tapestry hanging above the couch and the two Italian torchères standing at either end of it, their dim glimmer affording no proper artificial light for the user of the couch. Somewhere or other she had seen that combination and had decided to use it in her own home whether it fitted in or not.

In the neighborhood of the fireplace there were two high-backed, rather formal armchairs, not comfy chairs. I looked in vain for a grouping of lounging chair, small table, footstool, and reading lamp for "Father's" individual use, and inquired, "Which is Mr. Homemaker's favorite chair?" "Oh, he isn't often at home of an evening," she replied, "and when he is he usually sits in a horrible old leather rocker upstairs."

Poor Father! No wonder he "isn't often at home of an evening." And poor living-room! With all the elements of "living" or habitableness eliminated from its organism. No wonder the lady felt there was something wrong!

Another evidence of this woman's failure to consider the

use of the furnishings in that room was to be seen in the placing of the small grand piano: If at all possible, such an instrument should be so placed that the performer need never sit with his back to the greater part of his audience. Evidently Mrs. Homemaker had never thought of this common-sense consideration, but on the contrary was concerned with the idea of securing the most decorative effect possible. The nose of the piano was, therefore, thrust into a far corner with the keyboard as its most conspicuous feature.

The piano lamp, too, I observed, was a decorative accessory rather than an illuminator of the music sheet on the piano rack, for the side panels and fringe so completely enclosed the light that only the floor received its benefit.

There was a handsome Italian desk in the room, also — but its function was nullified by being placed so that the writer must inevitably sit in his own light. That, however, made little difference, for the table part of the desk was so abnormally high that no one could possibly use it with any sort of comfort. It was selected as a show piece and as a show piece it was finally located.

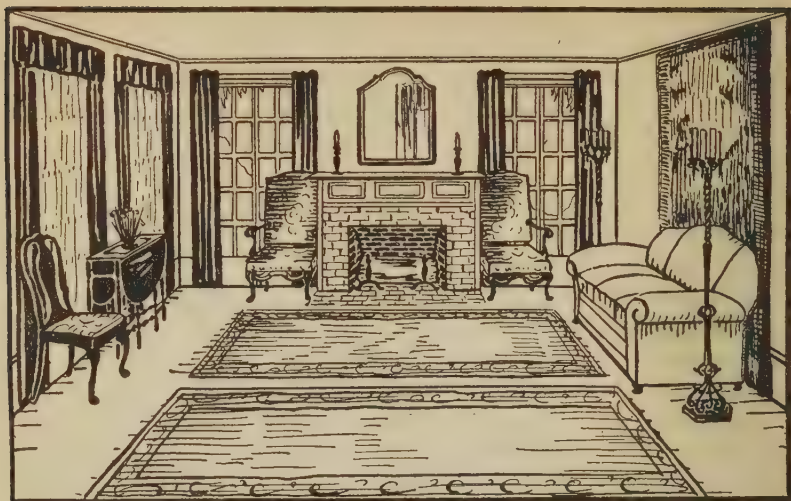
The real test of a living-room is its livableness, not its decorativeness. Therefore this room was a complete failure, notwithstanding the fine rugs, handsome furniture, rich tapestries, elegant draperies and costly lamps, pottery, pictures, mirrors, and other accessories.

The owner had not realized that the furnishings of a room in a dwelling are, when all is said and done, simply the background for the people who live in it. The first responsibility of the home decorator is to make the furnishings fit the people who are to use them.

I said to the homemaker, "Would you like to have me show you how to make this room really beautiful?" To which she replied, "If you only would!"

"Then let us begin at the beginning — where every real home decorator should begin," said I, "and ask first of all, just what individuals are to use this room? Beside yourself and your husband, what persons comprise your household."

"A daughter, just home from college, a son of fifteen, and my mother," she answered.



The room before study and treatment were skilfully applied to it.

“Very well, then, suppose we provide for the interests, occupations, and needs of each one of these five individuals, first in the selection of every single piece of furniture, and second in arranging or grouping it in the room.”

We discussed these interests and needs. Finally the room was rearranged like this: First, near the fireplace, we established a family group or centre of interest, consisting of davenport, reading table with reading lamp on it, and an adjacent easy-chair or two. Second, a small group on the opposite side of the fireplace composed of a comfortable lounging chair for Mr. Homemaker (one chosen by him during a subsequent visit to the furniture store) and the accompanying high footstool, reading lamp and small table for books, magazines, and smoking things.

At the opposite end of the room we assembled a third grouping of piano bench, lamp, and two easy-chairs, and took care to see that the piano was so placed that the keyboard received light from a window.

Against a third wall was the desk (of practical height, secured in exchange for the strictly ornamental one) a desk



Stiff ostentation left the room upon this rearrangement for comfort.

lamp, desk chair, and an armchair beside the desk. We removed the fancy glass doors from the built-in bookcase, thus securing the homelike quality as well as the decorative effect which books in open shelves always produce.

The painful-looking Eastlake chair was discarded. The two stiff, uncomfortable, though expensive chairs were relegated, one to the hall and one to the second-hand man, and in their stead were introduced three graceful, strongly built, semi-upholstered chairs, all armchairs, for all the chairs in a living-room should be of the "comfortable" type.

One of the new acquisitions was personally selected by the daughter of the house for her own use and one became the special possession of Mrs. Homemaker's mother. One of the remaining easy-chairs exactly suited Mrs. Homemaker and another was adopted as his own by the son of the family.

Eventually the living-room floor was carpeted to reduce the corridor-like appearance. And, of course, the walls and trim of the three connecting rooms were made uniform in color, which in itself did much to abolish the feeling of restlessness and unease that originally dominated the scene.

To Mrs. Homemaker the final result was miraculous; but to me it was only one more illustration of the fact that the highest beauty in home decoration is inextricably wrapped up in the idea of use; that it is never achieved by accident, nor can it be arrived at by imitation, nor yet can it be assured by mere lavish expenditure. It can be secured only by following a plan,—a carefully thought out and consistent plan. This plan must be based on a close study of, first the rooms to be furnished, their sizes, heights, exposures, openings, architectural character, and function or purpose; and second of the needs, tastes, and means of the occupants.

Forget the idea of decoration; think constantly of use. The basic principle of interior decoration is Fitness to Purpose.

The Correct Procedure

The first thing—the *foremost* first thing—to do is to get firmly in mind the idea that it is a home we are about to furnish—the home of certain, definite individuals—our own household, in fact. Everything selected for this home, from the draperies at the living-room windows to the rugs on the bedroom floors, is for the comfort and pleasure of our small circle of people.

Think of each object in *terms of use*. Not of the decorative qualities the chair or table or bedstead or musical instrument may possess, but of its fitness for the actual particular use it is to serve. That thought applied to rugs, draperies, upholstery, bedspreads, lamps, and wall paper is as valuable as when applied to chairs, tables, bedsteads, and refrigerators.

Another common-sense principle to bear in mind is that *quality costs money*. Good furniture, for instance, is a product of good design, superior materials, and honest construction. All these things cost money, more money than ever before in the memory of most of us.

So, if our means are limited, and the great majority of householders, even in prosperous America, have constantly to plan ways and means for making one dollar do the work of two, let us get fewer things to start with and pay enough to make sure they will give us service.

 First Put Your Ideas on Paper

With these principles steadfastly in mind the next step is *not* to the furniture store, but to the writing desk. Here, before buying a stick of furniture or a curtain for the bedroom window, do the furnishing on paper. It's cheaper, and better too, to make changes with a rubber eraser.

The all-important preliminary, however, is to paint the picture in our minds before undertaking to paint it with the actual materials. Follow Corot's method: He said, "First I dream my picture, then I paint my dream." All pictures must be painted first in the mind.

It may take years to complete the picture. The means may not be available for purchasing all the furnishings desired at the outset. Never mind; furnishing a home should be a continuous project, the work of a lifetime. But, if from year to year the furnishings purchased are chosen to complete the details of the original picture, the final results can not fail to be satisfactory; and even the partially finished ensemble—the picture in the making—will produce an impression of orderly design and of comfortable, homelike charm.

Somewhere along about here a few "N. B." "Take Warning," and "Beware" signs should be erected with regard to some important details of furnishings. It is amazing how often the final selection of even such personal things as the chairs in the living-room, for instance, is decided by thoughts of what certain neighbors have in their living-rooms, rather than what will minister to the needs of the individuals who are to use the chairs.

Furnishing and beautifying a home is in reality a permanent investment in the actual furnishings themselves, to begin with, for if these things are wisely chosen, they become life possessions and life companions. But the supreme investment is in comfort, in beauty, in home life, in good citizenship and finally in the most tangible of all the spiritual possessions of life—that sweetest, most sacred entity ever created by the hands and hearts of human beings—HOME.

CHAPTER II

USING COLOR IN HOME DECORATION

ALMOST every one loves color. The red of the rose, the golden yellow of fields of ripe grain, the tints of a sunset sky are all of them delights. A thrill of pleasure comes when we look at these things out of doors; but we are, too often, content to turn away to the drab interiors of our homes without making an effort to supply the same sort of enjoyment within them.

We are afraid of color because we do not understand how to use it. If we attempt any color scheme at all, we are liable to overdo it like the woman who loved blue. Blue, she said, was "her color," and she wanted a blue room for her very own. She papered the walls blue, not a soft uncertain grayish blue, but a strong sky blue; she hung blue curtains at the window, matching the paper "as nearly as she could." A blue rug went on the floor; there was blue on her bed, and blue on her bureau; blue cushions on the blue couch, and even blue workbags hanging about in conspicuous places. Not a thing in the room that was not blue but the woodwork and floors and the furniture. She had not lived in the room a week before she decided blue was not "her color" at all.

The trouble was not in the color but in her application of it. She had put so much blue in the room that it overwhelmed her, but she did not think that far about it. It was just as if she had selected one good chord from a piece of music and struck it over and over again on her piano.

Color Schemes Are Like Music

Color schemes, in reality, are a great deal like music. The dominant chords cannot stand alone without other notes, or the whole would not be music. Just so it is with the color in our homes,—the big masses of color on wall and draperies must be relieved by bits of other color here and there.

If the woman who wanted a blue room had been content with the blue in the curtains and upholstery, had toned the walls a



In this color arrangement quiet beauty is the result of agreement.



No attention to color harmony makes the same room look crude.



Here we have harmony enlivened by a spice of pleasing contrast.

soft indefinite gray which would have seemed quite blue against the drapery, and had introduced in chair or cushions a relieving color, a little glowing yellow or a delicate rose, she would have found the result wonderfully satisfying. Provided, of course, that she had chosen a room in which blue was an appropriate color.

The Exposure of a Room Governs Color Choice

Every one knows that the light and exposure of a room have a great deal to do with the color which will look well in it. And yet again and again do we find, even in the homes of people of intelligent taste, cold north rooms papered with chilly blues or grays or blue greens, and bright southern rooms with gay yellows or reds.

When the light which comes into a room is dull and cheerless, the color used in the decoration should, obviously, attempt to supply the missing warmth and sunniness. Conversely, the flood of brilliant yellow light from southern windows needs to be toned down a little, with the cool soft colors. We need to learn a few of the qualities of colors; to know that red and yellow are "warm" colors, and that blue is "cold"; that every other color is warm or cold according to the amount of each of these colors it contains.

Yellow is said to be a "luminous" color; it reflects the light, and wherever it is used there seems to be a warm glow. Red, on the other hand, "absorbs" light; it makes a room seem dimmer either by natural or artificial illumination. Blue and violet are the least luminous of colors. These are scientific facts based on the study of wave lengths and vibrations, but we can all prove them for ourselves by observing the effects of colors in different rooms. In order to demonstrate this to the public, a certain lighting company has fitted up booths in its show rooms with different colored papers on the wall of each and exactly the same candle power illumination. All the dark colors, dark red, dark brown, dark blue, and dark green, are found to absorb so much light that the booths in which they are used, appear dim and gloomy with dark shadows. The lighter colors reflect much better, and the one in which there is a light cream paper is lightest of all.

These are essential things for us to think about if we want to bring cheer and brightness into our homes.

So before selecting any color scheme for a room, we must decide what *kind* of color it should be. And we must remember, in this, that the smaller the room and the more light that floods into it, the cooler and duller the color can be, in order to suggest the space and the soft shadows which are lacking. The effect of space and atmosphere, a suggestion of half lights and shadows, are needed in every room. In their clever handling lies the secret of those subtly successful rooms of the great decorators.

Having settled upon the kind of color, we are ready to choose the *actual* color which shall be in the scheme of the room. If it were an abstract proposition, there might be a wide latitude of selection possible, but in an actual room in a definite house, there is generally not more than one, or at the most two, schemes which will be satisfactory when finally worked out. The kind of woodwork in the room must be taken into consideration, as well as the kind and the amount of furniture to be used. And last of all, that most intangible thing in relation to color — personal preference. For it is undeniable that certain colors are displeasing to certain people, others highly delighting, both, apparently, without rhyme or reason.

Next, we must determine *where* to put most of the color. Shall it be on the walls? Most of us, if we have decided upon a green room, for instance, immediately put green paper on the walls. But the walls are to be the backgrounds of the room; we want them always to seem a little at a distance and not crowding in upon us; we want to forget their nearness. So if we treat them in a neutral tint, a color that will reflect other colors about it rather than have a definite note of its own, we shall, generally, have a more interesting room. Then the real color can be carried out in draperies, upholstery, and rugs.

If the walls have been treated in a plain neutral tone, there is opportunity for the introduction of richly decorative fabrics in the curtains or furniture coverings. There are inexpensive cretonnes and prints which come in charming patterns and



Neutral walls with gay cretonnes in curtains and a chair covering.

excellent crisp colors. One in which the chosen color prevails may be selected for curtains, cushions, and perhaps a chair cover or a footstool. A plain fabric in the same color should be used for upholstering the other pieces of furniture. We now have a room in which the chief color brings out the best

qualities of the light, but the monotony of it is broken by the several colors in the figured material. Such a room will be at once distinctive and delightful, full of soft harmonious tones.

We can go one step farther and make it still more successful by selecting one of the vivid colors in the figured material and using it in the smaller furnishings; in the lamp and candle shades, for instance, a vase, or a picture on the wall. The color scheme was carried out in this manner in a small living-room that had a western exposure. The walls were papered in a soft cream that toned with the sandy brick of the fireplace, and the woodwork was white. A lovely chintz with gay roses in deep reds and dull blues on a cream ground was hung at the windows and also used to cover cushions and a small chair. The dull blue in a plain rep was used on the davenport and a big wing chair. The old-rose red, matched in silk for the shade of a blue pottery lamp, formed a gorgeous flash of color that became the key-note of the whole room.

Unless the color sense is well trained, it will not be easy to select just the right additional note to complete a scheme in this way. But you can experiment with a length of material, a bowl of flowers, or some easily movable thing. Try first one color, then another, here and over there. The more you study it and think about it, the more pleasure will you have out of the room, the more beauty can you put into it. Finally you will discover the one note that brings the whole room into a happy harmony.

Sources of Color Inspiration

Color schemes can be brought from almost anywhere; from nature and the outdoor world; from art, from beautiful objects, a vase, a rug. A distinctive room can be evolved from any of these things provided that you are careful to match the colors well and keep them in good proportion to each other. If you have one especially interesting thing to go in a room, you can build the whole scheme around that. Perhaps there is a fireplace which has lovely colors in the brick or tile that can be carried to walls and draperies. A well-known decorator furnishes every room which she does about some one point of interest and builds up her whole scheme from it. The dining-

room in a charmingly simple house in the country is entirely decorated around the red and white chanticleer china. The furniture and woodwork are white, and the walls an ashy gray. Against this, bright Turkey red curtains and Turkey red cushions on the chair-seats make a daring but delightfully successful scheme. No other color is allowed in the room, but the dull glint of silver and pewter plates. The woman who evolved this room has a joy in it which is unfailing, and so can we all in our own homes who take a little thought for the pleasure of color indoors.

Building a Color Scheme

Let us now make an outline of the processes involved in building a scheme of color for a room.

1. — Decide on a dominant hue.
2. — Establish it by using it freely in draperies, upholstery, sometimes in rugs, also in pottery, books, lamps, pillows, etc.
3. — Splash in one note, at least, of the complementary color as an accent. The complementary of blue is orange (formed by a mixture of the other two primary colors of red and yellow). The complementary of red is green (mixture of the other two primaries, blue and yellow). The complementary of yellow is violet (produced by uniting blue and red, the other two primaries).
4. — Keep in mind that the floors should be the darkest part of the room; the ceiling the lightest and the walls, of course, a middle value.

Here is a living-room: How shall we produce comfort, restfulness, and beauty through the intelligent use of color in the furnishings?

According to our outline the first thing to do is to decide on a dominant hue. There may — and should be — a variety of colors in the room, but to secure unity one should be used so abundantly as to dominate the rest.

What color shall we choose for this particular room? Two

factors should be considered; first the amount of sunshine and light and second the personal preferences of the occupants.

As most living-rooms are planned to face the south we assume this room faces the afternoon sun and has an abundance of light.

Cool colors should be used in such a room, leaving us the choice of blue or green, as the dominant hue. Most homemakers would choose blue, not realizing the great possibilities of beauty in "the thousand shades of green." We, being fond of green, decide to use it as the dominant hue of the room; and knowing that green is a composite of blue and yellow, we realize we can use all the greens from blue green, emerald, and jade clear up to the other end of the scale — the yellow greens. And with the greens we will use certain tones of red — the complementary of green and likewise a splash or two of blue, for variety.

Establishing a Color Scheme

Having decided on the dominant hue, the next step is to establish it, which we will first do on paper as follows:

Walls. — A neutral tone, say putty color. A subtle gray green would do also.

Trim. — One tone darker than the walls; (of, if preferred, a jade green).

Ceiling. — A little lighter than the walls.

Floor covering. — Patterned rug in deep blues, greens, and mulberry on dark, rich brown background.

Curtains. — A misty surf-green gauze or silk.

Draperies. — A sunfast rep in stripes of yellow green, old rose, and orchid, with yellow green valance. Or rough gray silk bound with leaf-green velvet.

Upholstery. — Couch covered in olive green. One chair covered in olive green.

One chair covered in deep tone of blue.

One chair covered in old rose.

Furniture. — Brown walnut or mahogany with one small table or cabinet painted green and one chair also painted green, with upholstery in black.

Lamp base. — Pottery base in blue shading into green.

Lamp shades. — Old rose.

Pillows. — One jade green; one blue green; one yellow;
one rose.

Pottery. — Vase in blue green.

Potted plants. — Ferns, vines, etc.

Pictures. — Containing the above colors in deep and intense
hues.

Now referring to the outline above, note first that we actually did establish our dominant hue. You will find it not only on the draperies and upholstery of one chair (which is as far as many people go in that direction), but also in the floor covering, the curtains (a large splash here), in two chairs, in the lamp base, pillows, and one piece of pottery. Unmistakably the greens reign in this room.

But there is variety in this unity: Mark the warm, red hues in the rose stripe in the draperies, the old rose lamp shade and the mulberry-covered chair. Also the solid blues here and there and the dash of orchid.

Also note that the deepest and darkest tones are on the floor; that the more intense and brilliant hues are in the smaller objects, while the larger areas have only delicate tones.

The Dominant Hue

Another important observation is that the dominant hue appears in different "values." This is a new word in this discussion and merely refers to the amount of light in a color. The surf-green hues upon the curtains have much light in them — the jade green less, while in the olive-green there is but very little. But this variation in values is essential. How monotonous this room would be if all the greens were olive! or jade!

In Conclusion

Do be sensible about color. Even if you "just adore pink" remember that a living-room is larger than a bridal bouquet and the color scheme is to last longer than a pink tea. Size and time have much to do with the appropriateness of color.

Nature uses brilliant colors for small things like flowers, which last only a few days, or like sunsets which fade in a few minutes. Save your brilliant reds, yellows, and greens for small things like books, bits of decoration or growing plants, let the walls and floors keep their place as rich and quiet background spaces. Flood the whole place with pure orange and startling black decorations if you wish for a Hallowe'en party, but for the permanent coloring of large spaces choose something reasonably quiet but not dead.

There are about one hundred and twenty colors which commonly occur in the things about us. They group themselves about the six standard colors of the spectrum, red, orange, yellow, the warm colors, and green, blue, and violet, the cool colors.

The safest, easiest scheme for combining colors is to select one dominant color for a general tone. This should color more than half of the whole project, be it a room, a gown, or a pendant. Any number of other colors may be introduced to fill the minor spaces, growing smaller as they differ more from the general tone. A dominant color insures unity. Choice bits of the opposite colors, very bright perhaps, give the charm of balance and contrast which prevent sameness.

The walls and floors, being the largest surfaces, should really furnish the foundation for the color plan, giving a warmth or coolness, a light or dark tone, according to the use of the room. Light, cool greens, grays, and possibly blue grays with white paint make up-stairs rooms seem to weigh less and suggest a cool, airy place appropriate to sleep. The living-room, library, and dining-room call for the richness of middle or even dark warm colors to properly surround the congenial life of a family.

Plan each step of your color scheme in accordance with the outline given, and work it out on paper.

Then paint your picture—not with pigments—but with furniture, fabrics, and wall paper. And you shall know what is meant by the mighty joy of creative expression.

CHAPTER III

ESSENTIAL AND HAPPY HARMONY BETWEEN WALLS, FLOOR AND WINDOWS

THE relationship between the walls, floor, and windows of a room is the foundation of your room as surely as the cellar walls underlie the stability of your house. Careless or indifferent treatment of any one of the trio is equally fatal to the livable quality that makes a home of a house.

Neither walls, floor or windows can be regarded as a single unit in any room. The floor actually joins the walls and the windows are openings in those walls. All three must combine to produce the dignity and charm of any room. Each is but a part going to make up a whole.

The Question of Floors

Let us begin first with the question of floors. Perhaps your home is a bungalow, a small suburban cottage, an apartment, a country farm house—a town house. In every case simplicity had better be the key note for your floors. This does not by any means imply an inferior quality of flooring or hideous rugs.

What you use for the floors themselves will depend largely on the location of your house (north, east, south, west) and on the type of house it is to be, or is. A black and white marble tile floor may be entirely suitable in a pretentious city house but it ceases to be a thing of beauty if laid in a suburban cottage or a ranch house. But there are many woods to choose from which make suitable floors for any house. Oak, maple, birch, hard pine, and even soft pine, are all reliable and satisfactory. Some of the finest old New England houses had soft pine floors. These have stood the wear of feet for many summers and winters and still do credit to the workmen who laid them and the material which formed them.

Right here let it be noted that any wood floor *must* be properly laid,—the under floor as well as the finish flooring. For much of the actual wear and beauty of a floor depends on



A wax finish on a good floor is a delight. It is also easy to care for.

the way it is put down. In preparation for the laying, the wood for both floors must be well cut, free of knots and shakes sufficiently seasoned, and then laid true, with all the nails carefully embedded.

To a certain extent the finish of the floor (wax, varnish, shellac, oil, stain, paint) must be a matter of choice with the owner. Surely a varnish floor is not the thing to select for the boys' room and a painted floor may give the wrong emphasis to your hall. Always for the living room the simplest finish is the best and most dignified choice in the end. Such a floor makes a good background for whatever you choose in the way of a rug or rugs.

Choose Rugs Carefully

Your choice of a rug should be made only after great deliberation and careful discrimination. A bare floor is an innocent relation in your room — “a quiet guest.” But a cheap, ugly rug is a thing awful to live with day after day. There *are* inexpensive rugs that are really quite good. They are rare however, and the waiting for the time when we can have a genuine rug will be many times offset by the harmony such a rug will declare in a room. Here again simplicity is a thing to be sought. Rugs with designs of large scale must be carefully planned for in relation to your walls and windows. Colors that are daring must be passed by for those of more lasting value. It is not practical in buying a rug to choose a combination of colors that will “look nice and warm in January.” Such a rug will become a positive discomfort during the first warm days of spring. On the other hand, a rug *cool* enough for July will have to be carefully selected not to look cold and forbidding in a north-west room in March. Rooms with much light and sun can admit of much cooler colors than the rooms that know little light and so require help in creating their sunshine.

Usually one rug on a floor is more restful than several smaller ones. But in some very large rooms two or three rugs will be more easily taken care of and will give a certain desirable coziness to a room.

Many of the domestic rugs are splendidly made and of excellent design and coloring. The old-fashioned rugs, hooked, or pulled, or the braided variety, all have their place and are charming indeed in proper environment.

It is better to wait a year, five years, ten if necessary, to afford a really good rug for a room.

Walls and Their Treatment

As your floor is the background for your rugs, so your walls are the backgrounds for your hangings, tapestries, mirrors, and pictures. In choosing your wall covering for the various rooms in the house, perhaps the hall will invite the most brilliant material. Here your guests are welcomed: here you bid them "God speed!" The hall is not a room to be lived in. It is merely a passage, leading to some other room (or out of doors) and its gayety will never be thrown about us long enough to become wearisome. You can revel in many-colored birds, tropical plants, and ideal landscapes, — all with good taste and happy result.

But for your living room, your dining room, or your library, the walls are better if of much quieter coloring and simple design. On such walls you are free to hang the most decorative India print, the tapestry you treasure, that mirror which came down to you from your great, great, great, or the most brilliant of painted panels. On such walls you can build happily and surely and with great safety, bearing in mind the same principles of light and shade you use in selecting your floor and its covering, and always keeping that same covering in mind in relation to your windows and walls.

Have A "Property Room"

It is a good plan to have — if you can afford it — certain hangings and perhaps pictures and mirrors for the dull winter months and another set for the warm, sunny days. Every house needs a "property room" more or less rich in store, where the winter things can be packed away on the first warm day, with light, cool "cottony" properties to take their place for a few months.

Much could be said about the balance of your room and the danger of overcrowding it with all sorts of unnecessary furniture. A few really good essentials, so few as to look well nigh bare, will "live the best" in the long run.

The Windows as Part of the Background

The study of curtains and draperies in relation to walls and floor, is an interesting one. For here again in material and design one must be entirely guided by the type of house and each particular room in that house. If your house is a small one, or even a moderate sized suburban cottage, it would seem economical and in good taste to use the same curtaining material for all the windows throughout the house. In this way you avoid any impression that your house is a "little old lady dressed in patchwork!" And not only choose your curtains of the same material but have them made up in the same mode.

For many homemakers nothing takes the place of white curtains. They launder perfectly but they must be laundered often. Cream-colored materials that do not take starch are more practical for a house in suburbs or city and do not require such frequent laundering. The domestic market is full of such materials, ranging from unbleached cotton, theatrical gauze, and the various nets, to pongee and china silks. The array of striped and figured materials, taffetas, linens, cretonnes, and India prints for draperies is astonishingly alluring.

The study of relationship is a fascinating one: also, it is not an easy one. That is why it is fascinating and why too it is infinitely worth while. But we assume that any homemaker who is a homemaker wishes to enter into this fascinating game. And be assured for all the difficulties gone through, for all the failures that point out the mistakes, for all the struggles that help to achieve, there will finally come forth a simplicity of relationship in your rooms and between the different rooms of your house, that will make all the difficulties, failures, and struggles seem as naught compared with the satisfaction that will daily be yours.

Windows, Outside and In

In planning our windows we must remember that they are the eyes of the house and that the eye is meant to look into them, as well as out through them.

Just as naturally as we judge the character of a person by

the expression of his eyes, so we often judge the character of the homemaker by the expression of her windows.

This may not always be a just judgment, for an uncultivated taste may be responsible for a window dressing that would be set down by the hasty critic as vulgar. In reality, only the lack of information about wise buying may be the cause.

For instance: old-fashioned Nottingham curtains are no longer considered as becoming or as desirable and decorative as other and newer materials. Still, one may have Nottingham curtains and not be able to buy others until a little more wear has been had from these. It would hardly be fair to say that the homemaker who used these is "old-fashioned," or "too stingy to buy new." If the curtains are immaculate and well-hung, we can say that the woman behind them follows fads in buying, instead of the more lasting beauty of simplicity.

Windows that are carefully veiled in silk gauze or casement cloth betoken the up-to-date woman of means and good taste, the woman who is able to select from the vogue of the moment the really lovely arrangements which possess lasting beauty.

But the house that suggests the most sweetness to me, is the one where all the curtains are of dainty swiss, dotted or plain, ruffled, and always fresh and crisp looking. Many kinds of households may be veiled by such curtains. It may be the first home of a bride and groom, or there may be a houseful of joyous children, or perhaps a bachelor lives there — but anyway, you know that whoever does live there seems happy and at peace with the world.

From all of this I mean that as much thought must be given to the outside appearance of our windows as to the inside. This idea carries us a little farther than to just the curtains. The awnings and blinds must also be selected carefully, and the shades, if we have any.

Importance of Awnings

In France the awnings are considered as important as any other part of the house, and the architect plans them as a matter of course. Here in America, on a warm day we suddenly decide that we must have them and then we call up "the awning man," or "someone who makes awnings," and

tell him to take the measures, and that a green and white stripe will do.

Many of us do not realize that awning material comes in practically every color — orange, rose, mahogany, all the shades of brown, blue, and green, in plain or in stripe, and if it happens that the exact shade you want is not obtainable, a piece of plain awning material can easily be painted. Thus our porches may have awnings to harmonize with the chintz that we use, and our windows those that harmonize with the period of the house and its setting. Do you remember reading about the gaily colored awnings in Cleopatra's galley? Their use dates even from that ancient day, and it must be through laziness only that we have drifted into the almost universal habit of green and white stripe.

In California recently, we used an orange-colored awning with a white lining on a small bungalow that stands in an orange grove. The trees come up so closely around the house that the oranges and the awning seem very closely related. At the seashore we used a stripe of olive green and lavender with a white lining for a porch where the chintz had a great deal of blue, green, lavender, and orange in it.

A Few Rules to Remember

There are of course two most important points to be kept in mind in the treatment of windows — the type of the house outside, and the type of the room which you are considering. This is the real reason for glass curtains. Used at every window throughout the house they give a smartly uniform appearance to the outside, and leave the owner free to follow varying schemes inside.

In selecting curtains there are a few rules to bear in mind. Where a figured paper is used on the walls, curtains should be either of a plain or of a striped material. The same rule holds good as regards the carpet. An exception can be made for Oriental rugs provided the color in them is in low tones and the design not too definite. The idea is that too much design in a room gives a confusing effect which takes away from the restful feeling. On the other hand, should the furnishings of the room be upholstered in two or three different colorings,

such as blue and brown, gray and rose, — as sometimes happens, when a move to a new house has been made, or an old one has been rearranged — then the solution to the problem is to “pick up” and bring together all these colorings in the design of the chintz.

Do not select curtains that are too weak in their coloring. Have a touch of black, mulberry, deep blue or brown to add character to them. The curtains need to carry the coloring of the room to the ceiling in order that the room shall not seem over-weighted by furniture and carpets.

In every treatment of windows, keep in mind the functions of windows as dispensers of light and air, and try to interfere with these natural functions as little as possible.

Considerations of comfort and beauty, however, demand some modification of the full glare of daylight in most rooms.

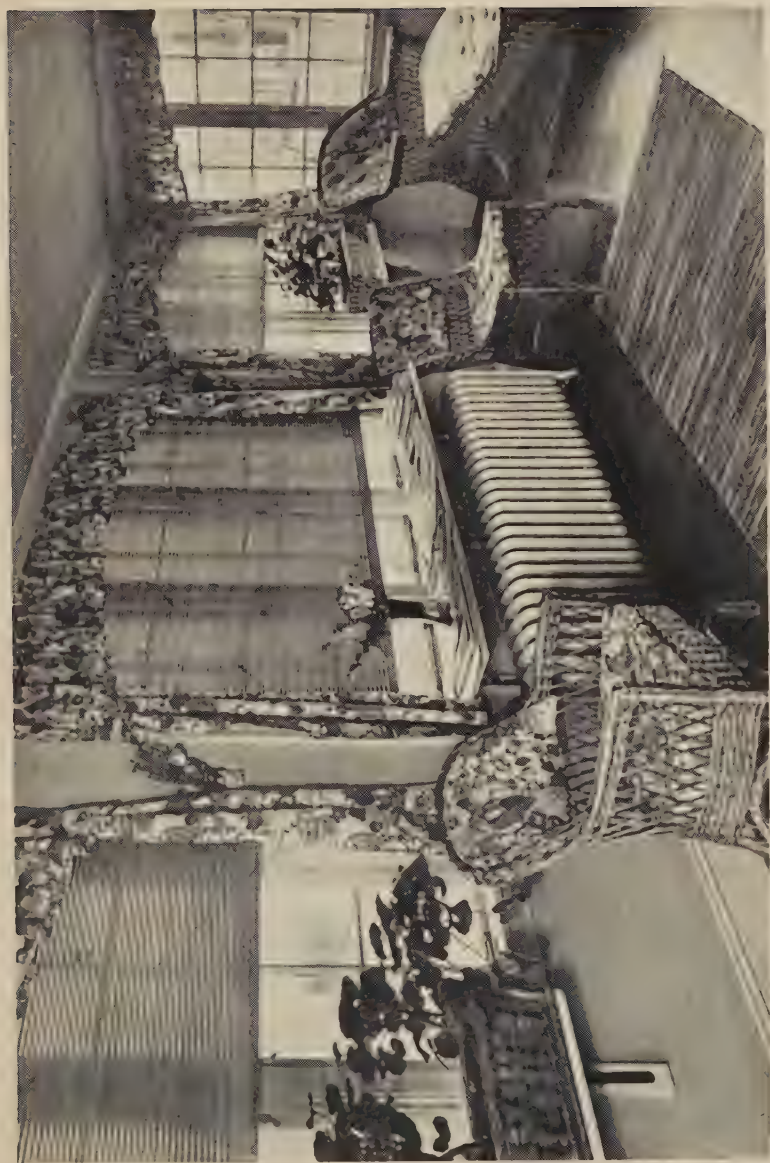
Sash or glass curtains of semi-transparent materials modify the light, soften the outlines of the window itself, and cut off observation from without by day. Side draperies of heavier material and more definite color may be drawn across the window opening to secure privacy when the lamps are lighted, and always they play a most effective part in the decoration of a room.

Are Roller Shades Really Necessary?

One question that occurs to many readers at this moment, and which is asked almost daily, is “Do you advocate the use of shades?” Eliminate them wherever possible, for undoubtedly they are ugly. An increasing number of sensible people are substituting side draperies for them. The one advantage of shades is their cheapness. In bedrooms window shades should be opaque enough to shut out the early morning light — this is especially applicable to the summer months when Old Sol starts operations at four A.M.

In all rooms the shades should be of a color which closely harmonizes with the color of the walls. The outer face of the shade should, of course, harmonize in color with the exterior of the house.

But useful as shades may be, let me urge homemakers, when getting new draperies, to have them full enough to completely



Giant flowers in the window boxes and on the crisscross hangings enliven this sun-room

cover the window opening when they are drawn together, and thus eliminate one element of the commonplace from some rooms of the house, at least. A contrivance of cords and pulleys called a traverse attachment will greatly facilitate the process of drawing over-draperies back and forth across the windows. (See also page 86).

Where Shall We Use Cretonnes?

Of late years cretonnes have won their way from the bedrooms, in which rooms only they formerly were supposed to be appropriate, to a common use in such more formal apartments as living rooms and dining rooms.

Every one knows the fresh, dainty, crisp charm of bedrooms, their windows hung in chintz with its spriggy pattern of blue and rose, or green, lavender and rose on white or cream backgrounds.

And more people every day are learning the possibilities for rich color and good decoration that lie in the use of cretonnes and hand-blocked linens in the living rooms of the house. For all rooms except bedrooms, however, be sure to avoid weak colors. Choose the deep rich combinations in which black, deep blues and reds, mauves and mulberry, predominate. For valances use the cretonne itself or, if desired, another material in a solid color. Some cretonnes are so rich in appearance as to justify a velvet or heavy silk valance.

How Can Inswinging Casement Windows Be Effectively Curtained?

While Congress is at work turning out its grist of laws, in the interests of peace and privacy, a law might be enacted making it a criminal offense for builder or architect to install an inswinging window in a human habitation.

Any one can curtain them; it's easy; the sash curtains of sheer material are shirred onto rods fastened at the top and bottom of the sash; and over-draperies may be hung on either side as in the case of any other sort of window. But open the window — and if it is in a bedroom — what of the necessity for dressing in the clothes closet?

Shades to be drawn down over the opening do not work. The side draperies may be lifted over the inswinging sash — if you are tall enough or there is a stepladder at hand — and then drawn across the opening. But it is an awkward thing to do. One ingenious woman stands a screen before the window to insure dressing-room privacy. But after all the best treatment of inswinging casement windows is to omit them. The only point in their favor is ease in washing.

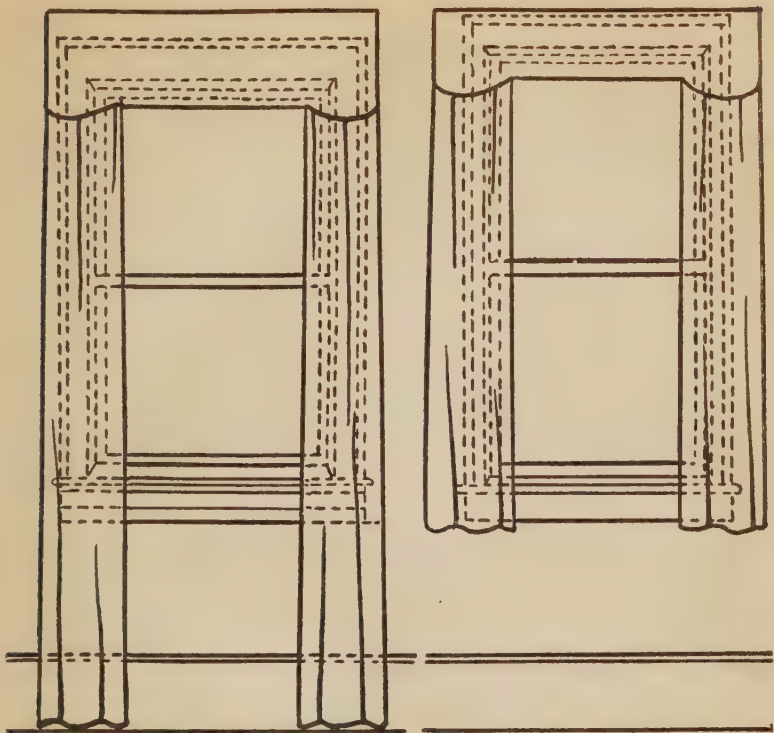
A single or double outswinging window, however, or a range of them, is always an architectural asset, for they lend an air of romance and poetry to an otherwise commonplace dwelling. Such windows should be simply dressed. In English cottages it is quite customary to dispense with glass curtains, using the side draperies alone both as decoration and shade.

In America it is the practice generally to use glass curtains, hung on rods which are fastened on the face of the casing (not the sash), over-draperies being added in many instances. Valances for such windows are rarely employed. The over-draperies are hung instead from a painted and decorated pole about one and one-half or two inches in diameter.

The Argument for Valances

Nearly half the decorative value of window hangings is in the valance. By its means the colors prevailing in the lower part of the room may be carried in a broad line across the top of the windows and thus greatly help to establish the dominant hue of the room. This is more important than is generally realized.

In addition to their decorative function, valances can be used to unify windows of different sizes and likewise rectify bad proportions in windows. It is interesting to observe how a window that is too tall and narrow may be cut down by using a deep valance, set down low over the window opening; and how a low, squatty window may be given height by attaching the valance to a cleat nailed onto the wall a foot or more above the casing of the window. Of course the valance will fall low enough to conceal shade roller and sash curtain rods.



Height is gained by extending side drapes to the floor; breadth by carrying curtain rods beyond the casings.

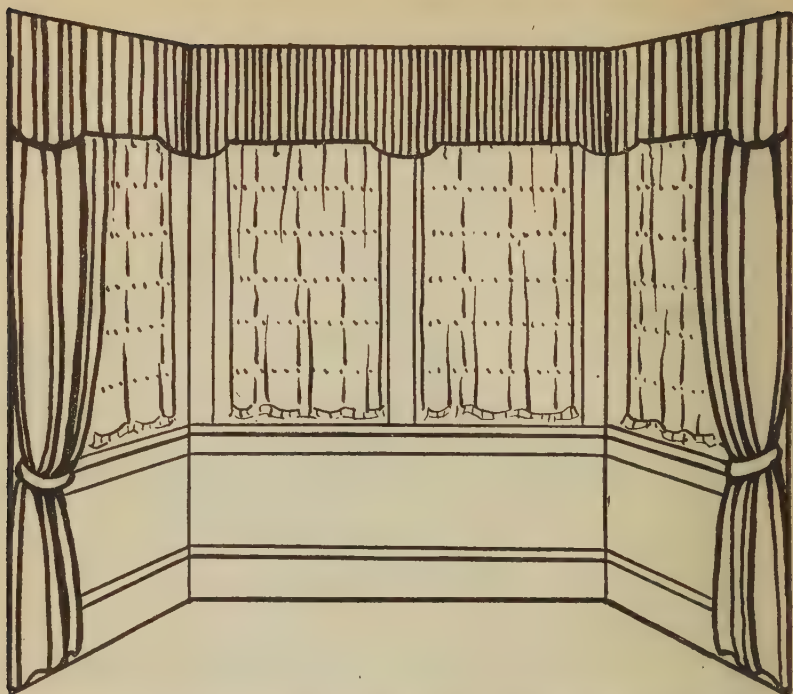
Valances should be omitted in low ceilinged rooms, to avoid overemphasis of the horizontal line.

⑤ *The Length of Overdraperies*

Really the floor is the only logical stopping place for overdraperies.

There are some proper exceptions to this rule, however. First, in many bedrooms, where simple, light curtain materials are used, it is generally better to stop the side curtains at the bottom of the apron.

Then, too, — and all too often — the plumber upsets the scheme with his execrable radiators. Or is it not, after all,



*A bay window treated as an ordinary group, framed with side draperies.
The valance follows the line of the bay.*

really due to oversight on the part of the architect? Anyhow when the radiator beneath the window projects out beyond the line of the window casing, curtains must be curtailed accordingly. So there's a second exception.

One more exception: Very tall, thin, narrow windows need to be made to appear shorter. By cutting off the side curtains just below the apron of the window that can be done in part. And by setting the side curtains out on the wall as on page 33 the effect of hospitable width may be doubled.

⊙ *How Should Bay Windows Be Treated?*

There are two ways to dress bay windows; one method being illustrated on page 34, in which the windows are treated as an ordinary group, framing the entire group with side draperies



Here both valance and side drapes are hung across the opening into the bay.

and valance, the valance following the contour of each separate window and each window being hung with glass curtains.

A second method, seen above, is to frame the entire enclosure with a broad band of color, using for this purpose the overdraperies and valance, but carrying the valance directly across the face of the opening instead of following the line of the windows. In this instance, too, the individual windows will be covered with the customary glass curtains.'

In both methods the side draperies should fall to the floor.

☉ *Should Curtains Hide or Emphasize the Window Casings?*

There is a law or principle covering this point which declares that decoration should emphasize construction — never conceal it. Which, on the face of it, would condemn the

practice, now in vogue, of covering the casings entirely with draperies and valances.

But, — and it's a big "but" — window casings in most modern homes are so commonplace in design — so absolutely devoid of character — that it is an act of charity and at the same time good decoration to cover their shortcomings with the mantle of colorful silks, damasks, cretonnes, velvets, or sunfasts.

The Selection of Draperies with Reference to Color

The size of the room is the first consideration: The more cut up the wall space is with openings, the smaller and fussier the room appears. Curtains that almost harmonize with the walls themselves will do much to make a small room seem spacious.

But larger rooms demand more color — more color, in fact than most American homemakers dare to use; for American homemakers are notoriously afraid of color — except, of course, those who know nothing about it.

When the hangings are of striped or patterned goods, and thus show more than one color, the valance may be employed to repeat the dominant hue of the color scheme by making it of a plain material in the color chosen.

When repeating the colors of the curtains elsewhere in the room, it is seldom advisable to use the same fabric; if damask is used at the windows, use velvet, frise, tapestry material or rep for upholstery. An air of distinction is attained by using at the windows fabrics that are not utilized elsewhere in the room.

The one exception to this rule is in the use of cretonnes or figured linen: In this case, to avoid introducing an entirely new patterned material into the room, any cretonne upholstery or slip covers should be of the same material as the hangings themselves.

CHAPTER IV

HOW TO HAVE BEAUTIFUL FLOORS

THERE are three principal woods used for flooring, in this country — oak and maple for hardwood floors and edge-grain pine for so-called softwood floors. Birch makes a very good floor and there are, doubtless, several others which could be named, but these are the most important. Oak and maple are peculiarly suited for flooring. One might, in a fanciful way, term oak as masculine, and maple, because of the delicacy of its grain figuration, as rather more feminine in appearance. Maple is considerably the harder, probably because it is close grained and very solidly knit together, while oak is an open-grain wood, with pores or small open spaces between the fibres. These physical characteristics of the two woods largely determine their effectiveness and popularity for the usages to which each is most commonly put.

Different Woods for Different Floors

Because of its density and hardness, maple is excellent for dance floors. It is also the wood used for bowling alleys because it doesn't dent readily. You will find many a kitchen floor done in maple — because it scrubs up so white. Maple is extremely light in color and, as there is a very considerable number of people who admire a light floor, it has many staunch supporters for this reason, too. This density of maple renders it rather unsatisfactory to stain and while there was a time when maple was used as a sort of substitute for mahogany — back in the “red mahogany days” — it is now used more appropriately in its own true character.

Wood Has Character Which Shows in Finishing

Oak has a more characteristic and interesting figuration of grain. Furthermore, the open pores of the wood, following this grain figuration, enable the finisher to emphasize or to modify the character of the wood to a surprising degree. Oak floors are popularly done in a number of effects in addition to

the familiar "natural" finish, such as golden oak, antique oak, and also some of the deeper tones, such as cathedral oak.

The dark floor is, of course, "good decoration." Many of the country's leading architects specify dark-stained floors exclusively, even for rooms done in enamel trim. Such a room naturally gives one a sense of repose, and sets off rugs and furniture admirably. One can never escape certain practical considerations in the home, however — nor should the decorator lightly disregard them. And so, while the housewife with an eye for the beautiful admires the richness of a dark floor, she feels constrained to decide upon a tone compromise that will lighten her housework by not showing dust as readily as the dark effect. We wish to say here, however, that in the living-rooms where a floor "which comes up at one" because of its light glary color is unthinkable, that the "happy color" should be found that is both restful and practical.

The Well-Laid Floor

Let us assume that the floor has been laid by a thoroughly competent workman. The boards, matched on both sides and ends, will be tightly dovetailed together. They will be nailed down carefully to each joist and will be firm so that there will be no squeaky boards.

Let us assume, also, that the flooring is of one of the standard first grades; that a damp-proof paper has been placed between the hardwood flooring and the sub-floor (or a heavy deadening felt if sound-proofing is desired or necessary) — and that one-half inch space has been left on all sides to provide for expansion and contraction due to changes of season, temperature and humidity (this space being covered by the quarter-round molding termed the carpet strip).

We will also take it for granted that the conditions were good under which the floor was laid — that all brick, stonework, concrete or tiling used in the building were thoroughly dry before the flooring was laid, or even brought into the house. (Kiln-dried lumber takes up water from damp air very readily.) In this connection, it is certainly to be recommended that the plastering be done and be thoroughly dried

out before the hardwood flooring is brought into the premises. And when the building is erected during the cold, damp months of the year, heat should be maintained both for suitable temperature and the prevention of dampness, which would cause the wood to swell with a subsequent shrinkage and result in unsightly cracks.

Likewise, we will assume that the floor-scraper has done his work well, finishing the job with sandpaper no coarser than No. $\frac{1}{2}$, and of course, as the floor is the last item to be completed, the dust, dirt and litter from all the other building operations, decorating, and papering have been disposed of. The same precautions used to eliminate dust during the wood-work finishing operations should remain in force while the floors are being attended to.

Floor Finishes

Every one has his preferred type of floor finish. The next step, then, is the best procedure to make certain of satisfactory results.

Good hardwood floors are finished so as to enhance and bring out all the latent beauty of grain. This calls for translucent finishes, such as varnish, shellac or wax, together with all materials necessary in building up the final finish, such as fillers or stains. The finishes now in general use for homes may be classified under the following types: The varnished floor, the shellacked floor and the waxed floor. Naturally, each has certain advantages and certain disadvantages.

The Varnish Finish

The varnish finish is without doubt the most durable type of floor finish, and will last the longest without attention. The best floor varnish, to-day, dries with a tough film that withstands scuffing, does not powder white when scratched (as an over-hard, brittle finish would do), is entirely waterproof, and is not discolored by rain coming in at the windows, leaky radiators, nor the overturning of liquids, hot or cold (barring perfumes or compounds containing alcohol).

The good floor varnish is also pale in color. This makes it possible to obtain the lightest of natural finishes. It also

permits use over dainty colored linoleums without discoloring them.

The varnish finish may be left in full gloss (floor varnish should not show as high a gloss as a furniture varnish) or may be rubbed to the popular dull-rubbed effect with powdered pumice stone and oil.

The Shellac Finish

Where an extremely light finish is necessary, without any changing of the natural color of the wood, nothing else will take the place of pure white shellac. This is orange shellac bleached by a special process.

Where quickness of drying is the primary consideration, shellac fills the bill as nothing else can. It will dry hard enough to re-coat or to walk upon in about four hours. It also takes a beautiful oil-rubbed finish.

These very obvious advantages are offset, however, by some drawbacks, although there is some difference of opinion as to the degree of detriment which these drawbacks involve in actual practice.

Shellac dries very hard and has a brittle film, quite unlike the tough film of the good floor varnish. It fails to stand footwear and hard usage as well as varnish, and when scratched, powders white. Then, too, the shellac floor is not waterproof. It can be washed, of course, but water standing on it for any length of time discolors it permanently.

For the benefit of those who advocate the shellac finish for floors, let us say that shellac and varnish should not be used in conjunction for floor finishing. The floor should be finished straight through with either one or the other. Varnish over shellac does not have the chance to "grip" the floor and there is danger of chipping off if bruised; whereas shellac over varnish is not to be thought of and will check and crack of itself.

The Waxed Finish

The waxed finish yields an extremely beautiful, dull polished floor. Like shellac, the finishing process is quickly

accomplished, as it is not necessary to wait twenty-four hours or more before re-coating the floor, or walking on it, as is the case with varnish.

A waxed finish requires attention from time to time — polishing and occasional re-coating — but so does any other finish need more or less regular attention. With a waxed floor, worn spots are easily touched up, and repolishing quickly restores the finish. Always use little wax and much rubbing.

A dull finish — and incidentally a less slippery one — is desirable for the average home conditions. Where small rugs are used, the surface beneath the rugs is frequently not polished at all with a view to obviating sliding.

The Varnished Floor

If the floor is of oak, chestnut, ash, or any other open-grain wood, a paste filler must first be applied before proceeding with the finishing coats. If the pores of the wood are not filled, leveling the surface, the finishing coats sink into these openings with a resultant pebbly effect, and, of course, such a finish wears through much sooner than it ought.

Maple, pine, and close-grain woods do not require a filler, neither should they be given a coat of “liquid filler.” The so-called liquid fillers on the market are nothing more or less than a quick-drying varnish or liquid with a pigment. These “fillers” do not really fill the wood, but merely form a hard, brittle shell over the wood and prevent the floor finish from penetrating the wood for a proper hold. The result, as may be expected, is a floor that soon wears and is shabby, no matter how good the finishing coat.

Applying the Filler

Paste filler comes in paste form and should be thinned with benzine to the consistency of thick cream. Turpentine is frequently used for a thinner, but the filler dries harder when thinned with benzine.

Apply the filler with a brush, working it well into the pores of the wood. Let stand for a few minutes until the filler is partly set, indicated by the partial flattening out of the gloss.

Clean off the surplus filler by rubbing, across the grain, with a coarse cloth, burlap or even excelsior and shavings. Then wipe clean with a fresh cloth, wiping *with* the grain. This procedure will force the filler well into the wood. Two days should be allowed for drying.

Natural Varnish Finish

So-called "transparent" or colorless paste filler should be used as just described. (Close-grain woods are ready to varnish as soon as scraped smooth and cleaned.)

The first coat of floor varnish is rather discouraging to apply. It seems to all soak into the wood and leave, apparently, no varnish finish to speak of on top. But this is precisely what is wanted — in fact we encourage the varnish to "dig down deep" by thinning it with turpentine at the rate of a pint to the gallon of varnish. Varnish that has such a grip on the wood isn't going to chip off. Let dry for two days.

Sandpaper this first coat with number $1\frac{1}{2}$ sandpaper and before applying the second coat sweep the floor clean and wipe it up with a cloth dampened with benzine.

Three coats of varnish brushed out carefully are desirable for new work, the second and third coats being put on without thinning. The second coat should also be carefully sandpapered and if the final finish is to be "dull-rubbed," rub with powdered pumice stone and oil.

Stained and Varnished Finish

Very frequently the floor, if oak or an open-grain wood, can be stained or darkened to the desired shade by using a colored paste filler to act as filler and stain combined. Of course where a very dark tone is wanted, on the order of cathedral oak stain, the filler cannot efficiently carry enough stain to do the work satisfactorily.

For dark tones on open-grain woods and for all stain effects on close-grain woods, a first coat of a good oil stain should be applied and allowed to dry overnight. With open-grain woods this is then to be followed by the paste filler of the

desired shade, which must dry for about two days after being wiped off as previously explained.

It is inadvisable to use spirit or penetrating stains for floors, as they have a tendency to prevent the drying of varnish coats unless sealed in with a coat of shellac, and of course, as we have previously stated, floor varnish does not give the best service when applied over shellac. With close-grain woods, then, the stain is to be followed, when dry, by the floor varnish. The first coat is to be reduced with one pint of turpentine to one gallon of varnish. The same applies to open-grain floors.

The Shellacked Floor

With the shellac finish, all operations will be identical throughout with the varnish finish. Shellac will simply be used in place of varnish, although, of course, less time will be required between coats for drying. In this connection it should be said, however, that standard heavy-cut shellac will usually work easier, and will give better service if reduced somewhat with denatured alcohol and brushed out to relatively thin rather than too heavy coats.

For a natural finish, use only pure white shellac, and for darker and stained effects where a reddish or orange color is not objectionable, use pure orange shellac. Some prefer to mix the two, in equal parts. Orange shellac is superior to white shellac for wear, as the bleaching process used to produce white shellac somewhat impairs its life.

The Waxed Floor

Staining or filling operations are carried out just as indicated for the varnished floors previously described, but there are several ways in which the final finishing coats may be brought through.

One method consists of applying a coat of pure boiled linseed oil, or better still, a coat of prepared floor-sealing oil, followed by the application of two coatings of floor wax, polishing each coat to a hard polished finish with a weighted polishing brush or polishing machine.

Another method consists of applying two very thin coats of shellac (shellac reduced with denatured alcohol) followed by two coatings of floor wax, polished as before.

Still another method preferred by some, but not so generally used, except for ballrooms, is to apply the wax coats directly to the wood (paste filler being required for open-grain woods). Obviously this method is limited to natural finish.

Softwood Floors

Let us consider the possibilities here in detail.

1. *Varnished or Shellacked Finish*: Edge-grain pine, laid of good stock, makes a very satisfactory floor. It is, of course, of straight grain with no marked figuration. Slab-cut pine, although not as hard as edge-grain, possesses considerable figure and can be finished attractively.

Where it is desirable to get the greatest possible grain effect and beauty of finish, a treatment with linseed oil applied directly to the bare wood is employed. The oil should be heated and applied with cloths, then rubbed well into the pores of the wood with a good-sized vegetable brush. Not too much oil should be used, in fact the less oil the better, but it must be rubbed strenuously for some time, lengthwise of the grain, until it is worked well into the wood.

2. *Natural Finish*: Because a softwood floor is more easily dented than a hardwood floor, it is even more desirable to use a tough, elastic floor varnish for finishing, as a brittle finish would show greater tendency to chip under hard usage. The first coat of varnish should be thinned for proper penetration as previously described. In varnishing or shellacking a floor which has been previously oiled, it is advisable, in addition to the usual washing clean with soap and water, to wipe off with benzine to remove any free oil or grease.

3. *Stained Finish*: A most satisfactory way of staining a new softwood floor is to employ a good "varnish-stain". This is usually a compound furnished by the manufacturer consisting of a high-grade floor varnish and non-fading coloring matter to represent popular shades of stained effects such as the oak shades, mahogany or walnut. Two or more coats of the selected color are usually applied according to the

depth of color desired. One or two coats of floor varnish, clear, should then be applied, to prevent wearing into the color coats. Most varnish stains will be found to work easier without any tendency to show "laps" if they are thinned somewhat with pure turpentine.

The subject of re-finishings old, worn and discolored floors is an interesting subject in itself, but, broadly speaking, it is usually necessary to coat over the old finish with a "ground color", over which is used the varnish stain just mentioned.

4. *The Painted Finish:* The painted finish, once considered suitable for ordinary work, and then only as a quick, easy and economical way out, has now come into its own. For the simple reason that one can have any color his heart desires in a painted finish, it has come to be "*the thing*" for special decorative effects. Take a smoke-gray or a cream-gray, for example. Used with an ivory border in combination with ivory-tinted woodwork and soft taupe-colored rugs, an effect of unusual charm is obtained.

Inside floor paint, as it is now made, with a rich, enamel-like finish, is not a medium to be despised by any decorator. It is easy to use with good results. The floor is to be clean, of course. The first coat should be thinned with turpentine, and a bit of raw linseed oil, too, if the floor seems to be dry and porous. Before the second coat is applied, the cracks and any nail-holes should be filled with a crack and seam filler. Three coats are needed for new work and for floors not in good condition. Brush the paint out well and have the room well ventilated to assist in drying.

A Few Cautions

Thin coats are always best for floor finishes. A finish composed of thin coats wears better and is much less subject to marring and scuffing than heavy coats of the same material.

Shellac should never be applied over a varnish finish. Varnish is elastic, shellac non-elastic, and the latter simply has to give way and crack.

Whenever possible, apply varnish or shellac on a clear, bright day. Atmosphere that is muggy, damp or humid greatly retards drying of these finishes, resulting in inconvenience.

Always dust the floor just before applying any finishing coats, wiping up with a cloth damp with benzine. Remember that every dust speck varnished or painted under, becomes greatly magnified and spoils the beauty of the finish.

Brushes

A word about brushes, also, will not be amiss. It always pays to use good brushes. A two-and-one-half-inch or three-inch round floor brush is the best type of brush for floor work, although a few prefer a flat brush of the same size.

A new brush is nearly always dusty or is powdered to keep out moths. This dust must be thoroughly worked out with the fingers before using. Work the bristles about in raw linseed oil and then wash several times in clean turpentine. Brush out on a clean board, for a few minutes, using some of the paint, shellac or varnish you plan to use, so as to work out the loose hairs generally found in new brushes.

Never put a brush away without cleaning. Paint and varnish brushes may be left in water overnight or a shellac brush in shellac, taking care, however, to cover only the bristles.

Paint brushes may be cleaned in turpentine or benzine or gasoline. Varnish brushes should never be cleaned in anything but turpentine or paint and varnish remover, if the brush has become hard. After using paint and varnish remover, always rinse out thoroughly with benzine or gasoline.

Shellac brushes should be cleaned out with denatured alcohol, only. If brushes are not carefully cleaned, curling and hardening takes place, a condition difficult to remedy.

Remember that benzine and gasoline are highly inflammable and dangerous, unless great care is taken to see that no open flame is brought anywhere near them. Turpentine is less dangerous but turpentine soaked rags present a serious fire hazard and should never be left lying about nor be stored in a close box, room or closet.

CHAPTER V

WALLS, CEILING, AND STANDING TRIM

THESE, with floor and windows, make up the background of our rooms. The importance of their treatment cannot be too strongly emphasized. If they are not right the success of our rooms as a whole is practically impossible.

The first rule to be laid down is that the ceiling ought to be the lightest tone in the room, the walls slightly darker and the floor darker still. A practical consideration needs attention here. Floors that are too dark require more time in care than those nearer to dust color. Few practical modern women want a dark floor and therefore the whole tone of most rooms will be light. This is an advantage all around. Dingy mid-Victorian interiors went with the frail and fainting feminine type that was also the mode of the period. Dyspepsia and other ills flourished in the depressing darkened rooms of the Gothic revival. Modern days have taught us the value, mental and physical, of plenty of air and sunlight both in reality and simulation.

Plaster Wall Finishes.

A large range of choice in wall finishes is open to us. First there are many possibilities in plaster itself. Instead of having a smooth finish we may specify a sand coat. The roughness which this treatment gives furnishes a lovely play of light and shade over the surface. The charming wall paper called *stipple tone* is a similar effect. If the plasterer is a clever workman the roughness of the plaster may be drawn into swirls and cross hatchings which suggest the enrichment of design. Unusual possibilities for beauty also lie in the application of an incised geometrical pattern applied while the plaster is still wet. The danger in this, as in any other unusual effect, is that it may grow tiresome as years go by. If it does another coat of plaster is the only remedy.

In a Colonial house, especially where the wainscoting goes part way up the wall, a coat of "Lighthouse Mixture" white-

wasn is all that is required for finish. The formula for this mixture is given in "Materials for the Household," a pamphlet which should be in every home library. It is issued by the United States Bureau of Standards and may be had for a few cents on application to the Chief of the Bureau of Publications, Washington, D. C.

Calcimine Treatments.

Other calcimine wall finishes are akin to whitewash. Calcimine is a finely powdered mineral matter held together with a binder of the nature of glue. As it comes from the dealer calcimine and binder are mixed in powder form and must be mixed for use with either hot or cold water. Hot water sticks the powder more firmly to the wall than when cold water is employed. Cold water is, however, easier for the amateur to handle. The advantages of calcimine are its simplicity as to application, its comparative cheapness, and the ease with which it may be renewed. This last advantage belongs conspicuously to the cold water mixture.

The Advantages of Paint.

Paint is an ideal finish for the more intimate parts of the house like kitchens and bath-rooms. It provides the advantage of a washable surface. Two sorts of paint are used, the "flat" and enamel. The latter has a harder surface, due to the larger amount of varnish medium in the mixture. Egg shell finish is desirable because it combines a hard surface with an absence of the high gloss which is the disadvantage of straight enamel. We avoid glitter wherever possible because of the commonplace harshness of effect which accompanies it, especially when spread over large flat surfaces.

Panelled Effects.

Where plaster is not employed for walls, and composition boards are used instead, panelled effects are sometimes a necessity of construction. This feature may be taken advantage of and made decorative by a careful spacing of units. Even on plaster walls panelled effects are sometimes



English wood engraving, The Laurence Room in the Museum of Fine Arts in Boston.

charming if discreetly used. The walls must be clear and unbroken by doors and windows for most of their surface in order to make panelling effective. Panelled treatment is also most successful in large rooms. It is too pretentious for small sized homes of the cottage type.

Panelling may be effected by covering the walls with canvas and tacking on molding. It may also be done with wall paper specially designed for the purpose. Panelled effects with wood are sumptuous and rich as backgrounds. The wood used on the wall should be the same as the prevailing one in the furniture.

Whatever the wall finish it should have the quality of restfulness. In these complex modern days, when our daily lives are filled with an increasing tangle of sights and sounds, the home must, more than ever before, provide a haven of peace for eyes and ears. Serenity is the keynote we shall be wise to choose. This does not mean monotony nor deadness. It merely means a cultivated restraint and the effect of quiet, open space. Walls do more than anything else to make such an effect either possible or impossible. The use of plain color or of two tones, humming pleasantly together like bees in the sunshine, are safe to choose.

The Standing Finish or Wood Trim.

The trim, or woodwork, is really part of the wall. For that reason it is seldom safe to have much contrast between the wall surface and the frames of doors and windows. If the woodwork is painted, choose only one or two shades darker or lighter than the wall for paint or stain and use either the same color that is on the wall or one closely harmonizing. For bedrooms and even for Colonial living rooms white paint is an admirable finish. Some architects recommend cream or ivory. They forget that cream rapidly darkens, while white soon turns cream. Do, however, avoid a blue-white.

If paint is not used there should be close harmony between furniture and woodwork. A mission gray oak finish, for instance, is not suitable for use with a walnut dining

room set. "Varnished golden oak is the *bête noire* of the decorator, professional or otherwise, and toffy colored pine is worse." The only remedy for both these unpleasant finishes is to start again. Take off the surface with varnish remover and substitute an appropriate filler and a dull oiled finish. Varnish on standing finish is never anything but commonplace. It takes all the character out of the wood and leaves window frames and doors staring out from the wall like glass eyes. Cypress should be more widely used for standing finish. It may be treated to harmonize well with mahogany by painting it with a mixture of five parts water to one of sulphuric acid. The mixture really burns into the wood and it is, therefore, a permanent finish. When you apply this treatment wear nothing you ever intend to wear again because every little spatter will eat a hole in fabric. Protect your hands with rubber gloves and keep the acid out of the possible range of children.

Woodwork looks best when it is only a shade or two away from the wall color. If the wood is interesting and beautiful in itself, like birch, quartered gum wood, walnut or oak, it may be treated with filler to match furniture of the same wood and a softly glowing oil or wax finish.

Where Shall We Place the Molding?

One other question concerns the wall background. The placing of a molding is determined entirely by the height of a room. For an ordinary sized room over nine feet high it is usually best to drop the molding to the height of the top of the window casings and to carry the ceiling color down to that point. This reduces apparent height and makes a more home-like effect. In rooms of eight and one-half foot heights or less the molding is best placed at the junction of ceiling and wall, dropped just enough to admit a picture-hook if you still care to hang your pictures from the molding. In rooms where the ceiling line is irregular, it is better to use no molding.

CHAPTER VI

WALL PAPER

THE task of selecting wall paper is too often considered a good deal of a lottery by the average woman. So often a paper seems to be just what is needed to produce a certain effect, and then when on the wall such an opposite effect is obtained, that it is no wonder this feeling is abroad. As a matter of fact there are certain considerations, generally ignored, which will remove the vexed question of the suitability of a certain paper for a certain room out of the field of speculation into that of positive certainty.

The first question to consider is color. Color has three attributes — hue, value and chroma, as they are technically called. *Hue* refers to the classification of the color itself. Red-orange, for example, may be classified as either red or orange, and it is important to know which classification is correct. If red predominates, certain tints may be combined harmoniously with it which will be quite the reverse if yellow is the dominating hue. This will appear more clearly when we take up the matter of color combination.

The value of color is its ability to reflect light — an important question in the brightening of a dark room or the toning down of an over sunny one. Yellow, for example, reflects more light than does blue, red or green. Many persons consider its greater cheerfulness as merely based upon its hue, but this is not the case. It is more cheerful because it catches and reflects a greater amount of light. The ability of a color to do this is of great importance in color selection.

Chroma, or the third attribute of color, is simply intensity. If your room is large, you can use plenty of bright color on the walls. This will make the room seem smaller, and will appear to furnish it somewhat. If bright colors are used on a small room, however, the walls will seem to be drawn together, to push in upon you. To make the small room large we must use what are called receding colors, such as neutral, pale blues, grays, and softly-toned greens.

⊗ *Plan According to Hue, Value and Chroma*

Taking these three things into consideration, you can work out the type of tint which is best adapted to the room you plan to paper. For large rooms, gay colors; for small ones, neutral tones; for dark rooms, those of relatively high luminosity; for over-bright ones, the reverse. One other thing, too, is most important; remember that blue is the coldest color and red is the warmest one, and that every color tends toward warmth or coldness as it has more or less of red or blue in its composition. Keep, accordingly, your blues, blue-grays, greens and mauves for your sunny rooms, and your reds, oranges, pinks and yellows for the shady ones; so you will obtain the best results and avoid either over-cold or over-warm effects.

⊗ *Fit the Design to the Room*

The second important consideration in choosing wall paper is design. Large designs must be reserved for large rooms, while small ones suit small rooms best. I have seen a lovely paper depicting birds and flowers drawn on a large scale which was quite ruined by being in a low-studded room where the walls, already cramped, were broken by a chair rail and the room suffered even more than the paper by its use. Yet that room hung in a paper of small design would have been delightful. Consider points like these in papering your room. If it be low-studded and you wish to make it appear higher, a striped paper will "turn the trick." If the room be rambling in shape, bristling with bay windows and awkward corners, a paper of small, compact design will help to bind it together. If you have a long wall unbroken by doors or windows, shun a paper with a pronounced horizontal design, for the horizontal line will make the offending wall look longer than ever. If, on the other hand, you have one of the long walls cut here and there by doors and windows, which produce a spotty effect, a paper which emphasizes the horizontal will be your best choice. The broken effect will be minimized by the apparent lengthening of the spaces between the many openings.

The plain papers are less popular than they were, owing largely to the increased demand for color and color contrasts, and to a fear of monotony. Generally, nowadays, the so-called plain papers are rough in texture and to some extent variegated in tone—not noticeably so, but sufficiently to give them a certain interest, which is lacking in the old-fashioned paper of solid color. Such papers, or those with a small self-figure, are best adapted to use in the small room. Flowered designs are very popular as are those depicting birds. These, subject to the rules elsewhere laid down, are suited to almost any type of room. Of the flowered papers, those in chintz designs are particularly good for bedrooms, and in the old-fashioned house are often seen in more formal rooms as well. Then there are the so-called tapestry papers, which include almost every type of pattern, and are sometimes conventional in design or depict foliage, as their name would seem to indicate. These, too, are useful almost anywhere, while especial mention should be made of the landscape papers, which are to be had in patterns of Colonial or French inspiration. These are an exceedingly charming revival of a quaint conceit of our forefathers. They are used in halls, living or dining rooms, in the library, and even in some cases in the bedroom. They may be had in a series of small landscapes, or even in those which run the height of the room, almost resembling frescoes.

Texture, too, is a point in wall paper which is given less thought than it deserves. It adds much the character of the room. An empty apartment, papered in brocade paper, gives us at once a feeling of dignity and formality. One hung in stamped leather produces a graver and heavier effect of the same kind. Chintz papers seem light, friendly and informal. Their crisp patterns suggest the freshness of washable fabrics.

Color Combinations

The wall of a solid color requires careful handling to bring it into accord with accessories of a contrasting shade without loss of strength or acquisition of spottiness. The patterned wall will combine two contrasting tints, either of

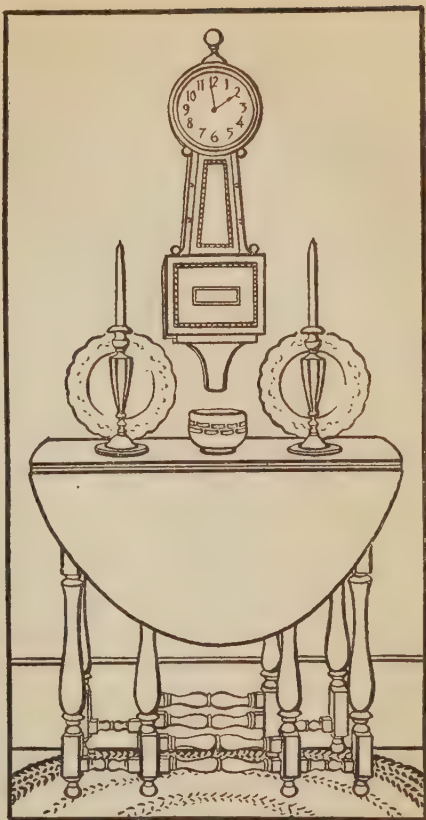
which may be emphasized in the room, until it becomes the dominating hue, while its complement is emphasized in the wall at least enough to avoid the danger of startling contrast, and may be further emphasized in various accessories.

Suppose, for example, we wished to plan a bedroom the prevailing colors of which should be blue and rose. We would choose a chintz paper, let us say, with tiny old-fashioned clusters of blossoms in these two tones. Let us suppose that the room faces north; we shall then wish to make the rose the dominant tone, since blue would be too cold if used lavishly in a north room. With flowered walls we wish plain hangings, for walls and hangings in different designs would make more diversity than would be desirable. Let us, then, hang rose-colored draperies of silk repp at the windows with creamy glass curtains of net, and let us add a touch of blue by means of a narrow fringe, gimp or cord. The bed cover may be in rose touched with blue to match; the rug of blue touched with pink; and the furniture might be covered in rose with the exception of a capacious chaise-longue in blue piled high with pink and blue cushions. The bureau scarf would be of pink like the curtains and bed covers; but the blue would again be emphasized in the color of the toilet set and perfume bottles with which it is equipped. Obviously in a room planned after this method much of the harmony of the contrasting colors would be due to the combination of both pink and blue in the paper. Such a room planned with plain rose walls would lose much of its appeal.



Character of Furniture Gives the Keynote

The furniture does more to establish the general character of the room than either the rugs or the draperies. The rug follows, not leads, and the draperies do likewise. But the furniture sets a distinct style. It suggests immediately stiffness and formality, grace and lightness, sturdy massiveness and solidity, or casual informal ease. Unless the wall coverings conform to these characteristics, a room is never at rest. It jars and disturbs even though both paper and furniture



These drawings and the two on page 57 show the harmonious relationship which should exist between the type of furniture in a room and the character of its wall-paper design. This group is Colonial, the other is Georgian.

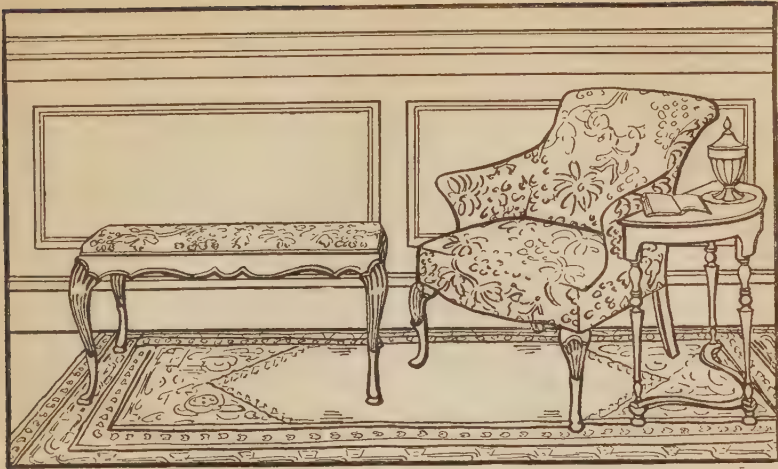
viewed singly seem very satisfactory. They are working together in the same room and, like all good workmen, must have enough likenesses about their efforts to work harmoniously and peacefully.

The present vogue of furniture modeled largely upon the Adam, Heppelwhite and Sheraton designs of the Georgian period calls for papers with very definite characteristics. To find out what they are, we shall have to study the furniture

itself carefully and thoughtfully. We can of course go back to the period under consideration and copy slavishly the work of its craftsmen. Because both their backgrounds and their furniture were created at the same time, they naturally expressed characteristics that were in perfect accord. They were the characteristics typical of the people themselves and therefore necessarily consistent. But the majority of our present-day furniture, even though it echoes an Adam motif, copies the general style and proportion of a Sheraton chair, or partakes of curves distinctly Heppelwhite, is by no means an exact copy. The modern product is changed and adapted to meet modern needs of production, marketing and use. The same thing is true of our backgrounds. Even if the motifs are historic, in the majority of cases they have been adapted and changed to meet our present-day houses and ways of living. If we are wise, we shall follow the same method. We shall study our furniture as it is, think of the way we use our rooms, of the amount of light which enters them, and then satisfy all these needs consistently instead of harking back slavishly to a pure period style. If we understand the spirit of our furniture well enough to get a paper that echoes the same characteristics, we are well on the road to creating something individual for ourselves.

What are the characteristics of this modern Georgian furniture that will give us the cue for our papers? In all of it there is a lightness and quiet refinement of proportion. The contour lines are light. The open silhouette still further establishes the idea of lightness and delicacy. The color is red or brown for the most part, as the majority of the furniture is either in red or brown mahogany or walnut. The bits of decoration take their cue from classic ornament and show the urns, the pendants, the husks and the acanthus. Channeling and grooving are also common. Briefly, it is slightly stiff, very delicate, refined and formal in character.

What, then, shall we choose in paper? As a large share of the beauty of the furniture lies in this quality of refinement of proportion and openness of contour, and the single members like legs and rails are so small, the background must be kept light enough to throw every inch of these silhouettes into relief.



The wood finish is dark. Light backgrounds will accent dark silhouettes. Light papers are then absolutely essential. Pearl grays, delicate, light gray greens, pale creams, ivories, and, for the bedrooms, pale pinks and blues will satisfy.



The pattern must also be consistent. The general effect is straightness. The few curves are finely proportioned and restrained; thin curves, not fat and bulbous like those on Italian furniture, nor full and flowing like the Chippendale curves. The paper then must echo straight lines, fine drawing, and suggest something for motifs that will at least have a suggestion of the classic subjects to be in perfect accord.

Look among the plain papers, the very simple

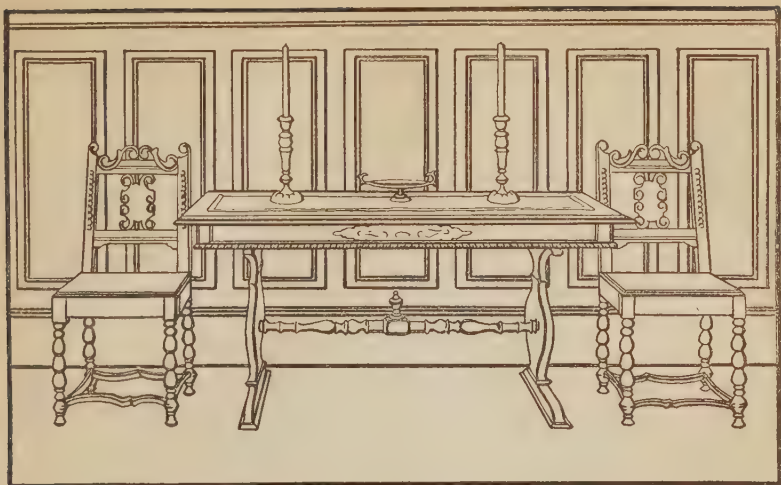
imitation grass-cloth effects, the plain jaspés that come in some of these exquisite pastel colors. Think of the walls done in panels with a fine hand-stenciled border showing as a straight-line motif or echoing a bit of classic detail. You will have a surface that is light enough to display all the charm and delicacy of the furniture, and in the band or the border have a bit of contrast needed for interest. You will have kept about the same proportion of plain and ornamented surface that shows in the furniture — always desirable if the room is to show consistent proportions. The entirely plain wall will “wander.”

There are also some papers which, either in a stripe or a plain background, show a dainty little conventionalized figure. They are light and airy, yet have much of primness and dignity, which make them admirably suited for this furniture.

Wicker furniture offers a wealth of opportunities in backgrounds. There is nothing about its lines or proportions that need special emphasis. On the other hand, much of it is very good and fits into a million places with delightful ease. The joy of wicker comes largely through its color possibilities and the lack of definite restraint in line. We are at liberty to be very gay and informal with our walls, provided only that we maintain a proper relation and balance in the colors. The pattern may be almost anything, — except dignified and architectural. But the chintzes, the flower and bird patterns, the Chinese silks, the stripes and flowers, are exquisite and alluring. It is hard to give any definite information without going into great detail, for the possibilities are numerous. It is all a question of working out a color scheme and keeping just the right amount of emphasis on the wall in balanced proportions to the covers of furniture cushions, which, by the way, may be either plain or figured, and to the draperies and rugs.

So we could go through all the different styles of furniture, the Colonial, Chippendale, the modern polychrome taking its cue in shape and decoration largely from Italian and English Renaissance furniture, and the increasingly popular painted and cottage furniture.

The key to the whole situation, however, as I have tried to



This group, with appropriate wall paper, is Renaissance in flavor.



show, is to study the essential curves and ornament and color of the furniture type. Then echo these elements in the paper. Echo does not mean that there may not be other suggestions in the paper for contrast. It simply means that somewhere in that paper there will be a faint resemblance to these characteristics, enough so as to pull the two together and make them part of the same room. Even contrast has to be consistent you know. Then the room itself will be consistent and harmonious.



Chintz Papers

"Chintz" designs came into being — as far as Europe was

concerned — in the seventeenth century. The opening of the East Indian trade brought in a flood of Oriental objects, among which were many printed cloths that came to be known in England as chintz. As the majority of the designs came from China and Japan, naturally they showed the characteristics peculiar to the art of those peoples. They were for the most part flower and bird motifs with wandering, meandering plants and vines — all very delicately drawn and beautifully spotted and balanced. The Europeans copied and adapted these purely Oriental designs and used them in profusion for wall-hangings, curtains, and upholstery coverings, and the style has lasted ever since. The chintz patterns of to-day, whether in wall-paper or drapery material, show little likeness to the original Oriental patterns, but the spirit of their gayety and freedom is there and few of us fail to respond to their charms.

What Are Chintz Designs?

Under the head of “chintz” papers, then, we shall include any of the bird, flower and leaf designs which are apparently spotted without the usual obvious conventional repeats. Some of them are large birds set among trees and flowers, rich in color, dignified in patterns — eminently suited to large, formal rooms with architectural character and dignity; some, likewise large, but less dignified — gayer and with less restraint — are ideal for the breakfast-room, the sun-parlor, the sitting-room, the sewing-room; some are small, dainty and fresh, suggesting always the clean freshness of the bedrooms.

Any light color gives the effect of openness and airiness. The lighter the walls are kept, the more a room partakes of space. The darker they are, the more they contract a room.

Paper Suitable for Bedrooms

For our bedrooms then, where cleanness, freshness, airiness seem to belong, we shall search among the light papers to do everything we can to give an open effect. It is a peculiar and interesting fact that the perfectly plain, light paper will not give the effect of openness and space as well as a paper that shows a light ground tone of one color and patterns in several

others. The reason for this is simple and clear. The solid color makes a definite mass of the wall and says — “I am so long, and so high, and you must stop right here. Go no farther.” The patterned paper in several colors, however, has quite a different effect. The contrast of the darker notes of the pattern against the light background gives a feeling of alternation of planes, of depth, and so reduces to a minimum this set, hard, final limitation of space.

It makes a difference, however, what kind of a pattern is used to get this alternation of light and dark. I slept once for a week in a very small room. On the walls was a small, neat, conventional geometric patterned paper. At a superficial glance it seemed ideal for its purpose, but after a time it became astonishingly irritating. Its setness and accurate delineation of measures stopped any tendency to reach out beyond those walls, and closed up the possibilities of that room as tight as a drum. No, we need a meandering, indefinite kind of movement which refuses to be tricked into definite, obvious measures, but leads us on from one point to another quite indefinitely — and pleasantly.

And that is why these little chintzes are so valuable in our bedrooms. There is nothing set about them. The eye travels easily from interest to interest, the space seems to open up and reach out. In the best designed papers, the balance and spotting is accurate and delightful, and gives a feeling of ease and grace such as we get in a fine Japanese flower print.

The closely spotted, darker chintzes are a little heavier in effect than these open, widely scattered patterns with much of the light backgrounds showing. For the smaller room, remember to choose the lightest ones with open pattern; keep the darker, snappier, more solid ones for larger rooms.



Papers for the Slanting Roof

Many houses, particularly in the eastern part of the United States, have the problem of the slanting roof, dormer window bed chambers. How well some of us know the low, sloping roof running down at a steep angle into the side walls — only a few feet above the floor — and the windows in those side

walls. These give but little light and air in the room where a full grown person really wants it! Sometimes the dormers help, but even then the room is apt to seem stuffy and close. The little chintz paper is a wonderful first aid. It fits the walls and makes a pleasant movement to follow without undue emphasis of the slanting walls. Its airiness opens up the space, by sending the walls back and up.

There is another kind of chintz which works well under these conditions. The little stripe effects with flowers and foliage between the stripes give a strong up and down feeling which heightens the walls, thus lifting the ceiling and creating the space effect in another way.

Perhaps it is fancy, but I suspect it is something more fundamental that makes all these little flowered patterns seem particularly appropriate in the country house, surrounded as it is by gardens and trees and growing things. The flowers and trees of the little chintz patterns with their suggestions of outdoors offer a likeness in quality that answers some fundamental demand in our natures for the eternal fitness of things. Up-stairs, down-stairs—in these country houses—we find the happiest of opportunities to use them. For the old-fashioned, Colonial, and cottage furniture, it forms a perfect setting. The slat-back chairs, the spindle and turned legs of the Windsor—all seem to fit perfectly with those flowing, meandering patterns.

In choosing chintz papers, look for certain things—color that has character, is clean and clear in light patterns, rich and clear in darker colors. See that the spots of color balance, and that the eye moves easily from point to point.

A Few General Hints

Blue, blue gray or green should never be chosen for a room with northern exposure. Even gray and pink—if the background is of the gray will reflect a cold light since it is the major tone, always, that reflects.

Use warm tones of brown, tan and yellow for northern rooms. And remember that even in choosing yellow, care must be taken not to get a cold yellow. Yellow with a quality of



A bed-room, even with dormer windows, seems stuffy if the side walls run down at a steep angle following the roof. The chintz paper is a wonderful aid in such a situation. It fits the external character of the room and makes a pleasant movement to follow without undue emphasis of the slanting lines. Its richness opens out the space by sending the walls back and up.

green is cold in a north light. Use the yellows having the qualities of red and orange.

In your south room with strong sunlight, use your cool grays and greens with a touch of rose or mulberry.

In the East room warmer colors may be used, remembering that the sun shines in here but a part of the day and when its reflection is at its coolest.

Remember that red and blue are tremendous absorbers of light, and that more artificial light as well as more daylight is needed in a room where such colors are largely used. Where one fifty-Watt lamp was sufficient to light a room papered in tones of buff, *three* such lights were necessary to light the same room papered in dark red.

Mistakes to Avoid

The kinds of wall paper we do not want are the imitation, the naturalistic effect, too decided contrasts of color or shade, those which pull the eye several ways at once, those made up of unrelated elements or shaded effects which make a wall seem covered with bumps.

When selecting a wall-paper, it is wise to remember that it will be on all four sides of a room, not in one tempting strip as we see it in the salesroom or the sample-book. Another good thing to consider is that we shall have it before us every day for weeks and months and probably years. The fashion of the moment is of little use as a factor in decision. Many fashions are very likely to come and go before we change the paper we decide on now.

Paper always looks at least two shades darker on the wall than it does in the roll before it is hung. Choice should make allowance for this difference. Light tones and plain paper make a room look larger and more cheerful. Dark colors and large patterns make a room look smaller. A restful, home-like cheer is our criterion in selecting the background against which the quiet domestic drama of our lives is daily played.

CHAPTER VII

FLOOR COVERINGS

BUYING things to use is an even more serious proposition than buying things to sell, and, unfortunately, the ultimate consumer is too often ill-informed concerning the materials purchased for home use. Housewives in America, as a general rule, are not as well informed regarding the qualities and decorative possibilities of rugs, mats, or carpets, as they are concerning other essential factors in modern house furnishing. At the present moment the situation has been further complicated by radical readjustments of current values that are bewildering to even the manufacturers and store-keepers themselves.

Standards for Rug Buying

Our standards of value in floor coverings were established centuries ago in distant Oriental lands where rugs and carpets of tufted fabrics played a very important part in civilization's development. In this way our modern pile fabrics for floors enjoy a remote and glorious history intimately related to all the poetry, romance and mystery of the Orient, having furnished added magnificence to the courts of Saracenic heroes, Mogul conquerors and Persian Shahs. In far-off Iran, or among the rugged mountains of Anatolia, industrious maidens created exquisite floor coverings in anticipation of their wedding days, and each faithful wife worked assiduously and with enthusiasm that her husband's domicile might excel in beauty that of others, often tying hundreds of knots in a single inch of precious fabric.

The most superlative of all floor coverings, however, were created to emphasize the sanctity and fame of Oriental Mosques, and in such pious tasks there was no stint of time, skill and expensive material.

One of the splendid Persian rugs from the Metropolitan Museum of Art in New York, was woven for some opulent and lavish potentate's splendid palace about four hundred years ago, and its intricate and exquisite pattern represents a hunt-

ing scene in Persia, with certain fanciful or symbolic ornamented details as a foil or architectural framework for the decorative design. This rug is woven with two hundred and sixty knots to the square inch, and has three finely twisted weft threads between each row of knots. Each knot in Oriental rugs is deftly tied by hand and can not be pulled out or unraveled in any way. This gives great wearing qualities to a good Persian or Turkish rug. Hand-tufted rugs similarly constructed are still made in Europe, but represent a declining industry because European weavers cannot live on the miserable wages prevailing in the half-starved Asiatic countries. While hand-tufted rugs will undoubtedly always be manufactured in Europe for special purposes, their great cost puts them beyond the reach of the majority of people.

With the inspiration of love, affection, religious devotion and high ambition, the art of weaving pile fabrics was developed and perfected through centuries of aspiring endeavor. It may seem a far-cry from such world-famous masterpieces as the rug mentioned above, or the Mosque carpet from Adebil, to an eighteen-dollar-and-a-half rug flapped out on the floor of a modern department store by an indifferent carpet salesman; and yet the standard of practical values in question remains always and eternally the same. No matter how much the salesman may argue, or how bewildering strange rug names may sound to unaccustomed ears, the principal points to be considered, beside pattern and color, are the number and length of the pile threads standing to an inch, and the security with which the pile threads are bound into the woven framework of the rug.

Causes for Cheapening

In trying to keep prices down values have all been changed. What now seems the best bargain is often the very worst in the long run, for floor coverings are made of every conceivable material and by an infinite variety of methods, and are consequently most variable in wearing qualities.

But the kinds of floor coverings in which the average homemaker is interested are conventional types of pile fabrics, usually made by an adroit combination of wool, cotton, linen

and jute. Cow's hair, horsehair, paper and other substitute materials, found often enough in cheap European carpets, are not popular among American manufacturers and merchants.

② *Example of Rug Cheapening*

Let us take for example the recent selling history of a moderate priced tapestry velvet rug which was generally used before the war by a large class of people of moderate means, and gave good satisfaction to all. It had a strongly woven backing of jute and cotton which held firmly in place a thick wool pile, colored in agreeable tones and patterns by a warp printing process. It was not, of course, as beautiful to look at as a fine Wilton or Chenille fabric, nor as rich or durable as a really good Oriental or hand-tufted fabric. But it was a handsome spot of color, and when well selected for its surroundings, brought joy and contentment to thousands of good honest American homes.

Some years ago this rug was selling at \$20.50 in small room size and was in constant demand. During the feverish war period, with the great scarcity of labor and materials, the cost of making and selling this particular floor covering sent the price up to \$60.00 and at that price it became a drug on the market. Evidently this Tapestry Velvet Rug had gone beyond the means of its usual buyers when all sales stopped.

Something had to be done to get back the trade of a regular clientele and so the manufacturer developed a cheaper rug, still preserving the general character of the original piece. This rug was put on the market at \$45.00 but failed to sell. So further sacrifices were made in quality to bring it down to the buyer's idea of prices, and a Tapestry Velvet Rug, of the same size and general appearance was created to sell at \$36.50, and at that price it is selling to-day. Nine years ago the selling value of this \$36.50 rug would have been about \$15.00.

③ *Construction of Rug*

The drawing on page 67 shows the construction of this rug. The two heavy dark lines are the stuffer warps of jute giving body to the rug; the diagonal lines are the chain warps of

cotton; and the round spots represent the cross shots of the weft. The chain warps and the weft, as is clearly seen in the drawing, bind the whole fabric together, holding the furlike pile warp of wool in place. By spreading out the space be-



tween the tufts of the pile and making each tuft a little thinner, the amount of wool required was reduced over one-half, and in this way an economy was effected to meet the demand of those householders who, some years ago, were in the habit of buying a rug of a certain size and general appearance for \$20.50, and who refuse to pay more than \$36.50 for their rugs at the present time. As far as real and permanent economy is concerned, homemakers would be better off buying the original quality even at the price of \$60.00 because of its superior durability. An overcheap floor covering cannot possibly give satisfactory wear.

Unless one understands carpets more or less thoroughly, it often happens that what seems the poorest bargain to the eager housewife is in reality the most advantageous of all in the long run. One really good carpet will often outlast three of the cheaper sort.

The Machine-Made Rug

To make rugs cheaper so everybody can enjoy satisfactory floor coverings, machines are necessary. Up to the present time the machines for tying knots in the Oriental fashion have failed in practical achievements, although some progress has been made in this direction. Our successful rug-making machines weave in the pile threads instead of tying a real knot around the warp. The Axminster machines, however, are astonishing inventions, having almost countless metal fingers that twist the pile threads into place with more than human dexterity. Machine Axminsters, Wiltons, Brussels, Chenilles and all other woven pile fabrics are largely dependent on the inconspicuous binder threads for strength. These fine, pliable

and strongly twisted threads are made of cotton or linen, as tensile strength and pliability are essential. The stuffer warps, on the contrary, giving body to modern pile fabrics, are comparatively stiff and harsh, being usually made of jute, though sometimes of cotton or other cheap materials. The stuffer is not as inert a part of the fabric as its name suggests, for it helps hold the many different threads and yarns in place to a greater or less degree, according to the methods of weaving employed. It also makes the rug lie flat upon the floor.

☉ *Substitutes for Worsted Pile*

In Tapestries, machine Axminsters and Chenilles the manufacturer can, if he wishes, use wool only on the surface of the carpet; while with Wilton and Brussels carpets a large part of the expensive woolen or worsted threads are buried in the fabric out of sight. In the illustration of a five-frame Wilton shown below, the reader will note that four worsted threads



are in the body of the material to one thread on the surface. Attempts are sometimes made to mix jute or cotton with the woolen pile, but rugs and carpets containing such a mixture are most unsatisfactory, as the pile is always unpleasant to walk on and very quickly crushes out flat when put in use. Then, too, some of the best machines for manufacturing high-grade carpets are so constructed that it is almost impossible to use anything but the best worsteds for the pile threads. Try as people may, no satisfactory substitute has yet been found for a wool or worsted pile, because a woolen fibre alone has the necessary resiliency and wearing qualities to give permanent satisfaction. Mohair and camel's-hair, of course, partake of this springy quality of wool but are not in general use. In special fabrics of unusually rich and luxurious quality silk, gold, copper and silver threads have sometimes been utilized as decorative features of singular charm and beauty, but have

never proven serviceable materials for floor coverings subjected to constant wear and tear.

Essential Values of Floor Coverings

The real and essential values of floor coverings are very simple and easily remembered. To briefly summarize these values is, perhaps, worth while: The stuffer warp of heavy strong material, such as jute, gives body and weight as well as wearing strength upon the floor. The woolen fur on the upper surface of the rug gives a soft and resilient surface able to withstand the constant tread of feet. The whole fabric is bound together by the inconspicuous but finely twisted and very important binder threads of linen or cotton. If the binders are not strong and numerous, the floor covering is "sleazy" and pulls to pieces. If the stuffer is not good the rug will not lie flat or give suitable resistance in rough handling. Wool gives a sense of warmth, comfort and luxury to floor coverings and makes a soft and springy surface serviceable for long years of use. The wearing qualities of the surface carrying the pattern of the rug depend, as already stated, on the length and thickness of this woolen pile.

Other Types of Rugs

There are many other types of carpets like expensive Chenilles and Wiltons where the processes of weaving are more complex. All these might well require pages of elucidation if properly presented, but the principles of value at stake would always remain the same. The finer qualities of even the most aristocratic floor coverings are threatened to-day through the ignorance of the buying public who do not feel that they care to pay the increased costs of labor and materials. The wise housewife will study quality and buy slowly.

Knowledge of Terms Necessary

A thorough knowledge of such terms as Tapestry, Axminsters, Brussels, Wiltons, Chenilles, Hand Tufted and Orientals, seems difficult enough to most housewives, while their understanding of such things has been further complicated by

other descriptive words like Saxony Wiltons, Tapestry Velvets, Machine Orientals, Tapestry Brussels, Body Brussels and almost innumerable other modifications of well-known standard terms.

Many of these names, now accepted as indicative of quality, were, no doubt, originally intended to be misleading, at least by inference. Accepting the terms as used in the stores to-day, we find that all varieties of Tapestry rugs are printed in some manner or other, usually by "drum printing" of warp threads. These are about the cheapest of really durable rugs, a nine by twelve foot rug selling to-day for about \$50.00. There are less expensive Tapestry materials, but they are not usually satisfactory.

There are also a variety of cheaper rugs that will do for summer cottages or bed chambers where there is comparatively little walking about. Some of these "emergency" floor coverings are made of poor materials, and some of fair, but are loosely put together like the old-fashioned "Machine Smyrnas."

At the present time all Tapestry rugs are having a keen competition from the cheaper grades of "Machine Axminsters." The standard "Machine Axminster" in our stores usually shows more neatly outlined patterns and better colors than the Tapestry, and sells at about \$65.00 for a nine by twelve foot rug.

Approximate Prices

The price of all these rugs, as already stated, varies directly in relation to the length of the standing pile and the closeness with which the tufts are bound together. The better class of Machine Axminsters are to-day even competing with Wiltons because the color resources of Axminster looms are almost endless. Indeed this process of machine weaving, bearing the name of that historic Minster on the River Ax, made famous in centuries that are gone by for its hand-woven carpets, has quite revolutionized our standards of manufacturing.

Formerly the Brussels carpet was considered as coming next in price to the Axminsters, but to-day the cost of Brussels

rugs is so nearly that of Wiltons that they are very little used. They are, however, among the most durable of floor coverings. If house furnishers feel able to pay in the neighborhood of a hundred dollars for a nine by twelve foot rug they usually buy some sort of a Wilton, of which there are many varieties.

A standard worsted Wilton will outlast two or three of the cheaper sort of fabrics, so that they often prove economical in the end. Just above the Wiltons in cost come the cheaper Chenilles, although this material has a wider range of price than any other floor covering excepting Orientals. Some of the figured Chenilles run as high as \$500.00 or so, for a nine by twelve rug. Special order work is even more expensive.

Wise Buyer Keeps Up Standard

Such floor coverings are really exquisite works of art and represent superlative achievements in our modern mill craftsmanship. These splendid materials are, of course, to be found in stores where price competition is a minor feature of their trade. Among such stores there has been no deterioration of quality in the past nine years, because their clients look for substantial values and select their rugs for color and design, confident that the store will always give them their money's worth.

Such confidence between the merchant and his customer is ideal for the retail stores, and would no doubt more generally prevail if householders always bought with real forethought and knowledge. Unintelligent and hasty buying puts a premium on all the worst practices of modern trade.

Supporting the Rug Industry

For decades there has been a general and progressive reduction of costs going on in manufacturing floor coverings and we all are inclined to feel that things should become cheaper and cheaper for ever and ever. Since the introduction of power machinery, a greater and greater number of people of moderate means have been able to purchase handsome floor coverings for their homes.

At the present moment large portions of the buying public

are aggravating a very bad situation by injudicious purchases in the retail stores, not through lack of good intentions, but through lack of information. It is better to buy slowly and well, than to purchase hastily to repent in the months to come. Buy with forethought and prudence the things you need, so that your homes may be well kept and happy; so that our great industries may prosper and the standards of house furnishings in America may not deteriorate.

Concerning Color and Pattern

Rugs share with curtains the responsibility of making or marring a room. Their one most important duty is to lie down on the floor and to stay there, both in actuality and in appearance.

They must, first of all, be heavy enough to prevent them from sliding about or from rolling at the edges. They ought also to be light enough to invite frequent airing and cleaning out-of-doors.

No texture, however, will keep a rug *apparently* in its place under foot. That is wholly a matter of coloring and pattern. If a rug is too light in value it will seem to jump up from the floor. If there is too strong a contrast between the shades in it, it will intrude itself unpleasantly upon the attention. Rugs should be darker than the walls in the room which they help to furnish. They should also have an indefinite pattern without any decided contrasts.

Unless the room is very large the pattern in the floor covering should be of small figures.

The design ought also to be strictly conventional. We tire of any naturalistic representation if we have to see it constantly for days and weeks and months. Even real roses bloom only for a short season.

If we want our rooms to be restful the rugs must have no "up and down" in the pattern. A file of bouquets perpetuated on a rug would make us feel that we must have all the chairs in the room placed in a line at the foot of the flower parade!

The colors in rugs should be related to the colors on the wall. Artists call this "keying" the scheme of decoration. For instance, if the general hue of the walls is buff, the rug



A Turkish prayer rug made in the seventeenth century and now on exhibition at the Museum of Fine Arts in Boston. The central field is white, the ground of the main border blue with a design in blue, red, white, and amber.

might well be a soft brown. If walls and floor are in perfect harmony, our furniture cannot spoil the effect unless it is flagrantly bad.

Rugs which give the greatest measure of satisfaction are those least pronounced in weave or pattern. For most of us a very thick pile in a rug is not practical, because it shows every foot-mark and therefore needs too much care to keep it immaculate.

Small, indistinct patterns wear best. They not only show wear less, but look far better on the floor. Geometric designs are preferable to floral ones. We can walk on abstract lines without any feeling of impropriety. We do not crush even imitation flowers with this same indifference.

In selecting a pattern, it helps to remember that the best patterns consist of a "field" and a border. The border may be made up of several bands. As a whole it should be strong enough either in color or width to make you feel that the "field" is well held.

The field is best when there is no striking contrast in it of colors or shades.

Avoid dark spots of design on a light background, or a light pattern on a very dark background. Avoid also these pairs of colors when used together in areas of any size: Red and green, blue and orange, yellow and purple.

The size of the rug for any particular room is something about which no definite rule can be made. It is interesting to know that one large rug will make a room look larger than it does when several small mats are laid on the floor.

Small rugs are easier to care for, but they do not stay in place well, so that in the end a good-sized rug of medium weight is the most satisfactory purchase.

In placing a rug on the floor, the lines of the room or those of the largest piece of furniture are our guide. Usually the best arrangement is the one in which the sides of the rug lie parallel to the sides of the room. A rug laid criss-cross on the floor makes a room look trivial and commonplace.

Hand-made rugs are quite properly coming into their own again. They "belong" in a more intimate way than any product of a machine. For this reason they contribute more

to the home-like effect of a room than any other type. We have here floor coverings which are well within the reach of any housekeeper's fashioning. For all of them the material is prepared in the same way. Rags are torn into strips about an inch and a half wide. These strips are folded in towards the middle on both edges and then folded once more in the middle. This hides the raw edges. Some careful rug-makers iron these folds before they begin to work. Where it is necessary to join strips they should be folded over each other for at least half an inch and sewed carefully on both sides.

Whether the rug be crocheted, knitted or braided, the important thing to look out for is that the work is not too tightly done, so that it rolls up at the edges, nor too loose so that it ruffles.

For the kitchen, good linoleum is a lifetime investment. Properly cared for it will stand a generation of wear. Another satisfactory treatment for a kitchen floor is to lay down strips of rubber where the paths of wear occur. The strips are durable, thirty-six inches wide, and comparatively inexpensive. They may be taken outdoors and hosed off when they need cleaning. They are soft underfoot and therefore help to prevent fatigue.

There are a number of oilcloth composition floor coverings on the market. These must not be confused with linoleum. Their chief virtues are their low price and the ease with which they may be cared for. They are short-lived. The surface pattern soon wears off. So far the patterns used have been too glaring and crude in color.

The Selection of Linoleum

Linoleums are comfortable, economical and sanitary, and they come in many patterns and colors. Lovely rose gray or the striking formal French gray, cheerful tans and the attractive light blues and greens; friendly browns and restful dark greens or grays.

The jaspés, those delightful water-color effects, are pleasant in the living-room, dining-room or hallways, and dainty for the bedrooms.

Parquetry offers its elaborate pattern as an effective flooring for a large living room and hallway. Nor do we overlook the granite, the plain, and the battleship, or the surface stenciled linoleums. Try the first in the hallways and on the porches. The next two are splendidly unobtrusive in any room. And the last comes in simple designs suitable to the kitchen and pantry, or in delicate designs appropriate to a bedroom.

Here are some rules I have found helpful. One invariable rule is that the floor should be the darkest point in the room, the walls lighter, and the ceiling lightest of all.

The same style of floor covering used throughout several adjoining rooms, especially if you have open doorways, gives an appearance of space.

Choose, then, from the almost limitless colors and patterns, the ones which will fit into the rooms of your home. Do this as carefully as you would fit the colors and designs of a new dress into your own wardrobe. And, care for them accordingly.

Composition of Linoleum

Linoleums are made largely of oxidized linseed oil and ground cork on a burlap foundation. They are, consequently, fairly flexible unless cold, but will break if roughly handled or bent or scuffed around the edges. Water will in time tend to disintegrate both the cloth and the gummy composition. Care in laying and protection from water, and scuffing or cracking seems then only sensible.

There are two families of linoleum: the plain, and the inlaid. Plain linoleums include the surface stenciled, the plain unstenciled and the battleship. The first is inexpensive, lasts from two to six or more years, and is especially desirable for the short-time tenants. The plain unstenciled serves similarly according to its weight and care. And the battleship will last up to half a lifetime under respectful home use.

Inlaid linoleums, patterned, jaspé, and granite, carry their colors through to the burlap back, and are manufactured in different weights. They make splendid serviceable flooring — the length of service depending on the weight, wear and care.

 Directions for Laying Linoleum

Include with your purchase of linoleum, wool felt paper lining, linoleum paste for sealing the lining and linoleum in place, linoleum cement to waterproof the edges and seams and liquid wax to polish, preserve and protect it. The lining makes for warmth and easy walking, and prevents the cracking and buckling which seasonal expansion and contraction of the wood underflooring may otherwise cause in the linoleum.

Whether you lay linoleum over wool felt paper, cement, or directly upon finished flooring, the method is essentially the same. First, clean the underfloor, then fill all cracks or holes with a good floor filler or plaster-of-paris. Plane off any uneven portions. Remove all nail heads and take up the floor molding.

Lay the felt with the outside edges snugly against the walls and the seams tightly joined. Lap the first strip back half its length, apply linoleum paste to the underflooring, replace the felt, and roll or rub it so it will adhere to the paste at all joints. Do the other half of the strip similarly. In this manner, paste all the felt to the underfloor and let it dry.

The linoleum strips should parallel the felt strips, but the seams must not fall directly over the felt seams. Cover the felt which will be under the first linoleum strip with paste to within five inches of where the edges of the strip will come. Roll the linoleum in place and rub it so it will set well into the paste. Lay each strip similarly, butting the edges firmly together with the pattern matching, and let this dry.

Finally, lift the linoleum edges, apply linoleum cement generously to the felt for a strip several inches wide, and press and rub the linoleum into this cement. Weight it down with covered bricks or sand bags placed end to end.

Do not lay linoleum over a cement floor which is in contact with the ground until the cement has been waterproofed, as the moisture will draw up through the cement.

Put no brads into linoleum which is being so attached until after the stretching period. Then bury the brads below the surface, cover the seams with seam binding, and leave space between the floor molding and the linoleum to permit with-

drawing and replacing the linoleum if buckling necessitates cutting the edges back.

Care of Linoleum

Linoleum should be washed as soon as it is permanently laid, then waxed. Waxing shuts out the dirt and water. Use a good floor wax and rub in a small quantity with a weighted floor waxing brush; or, if the expanse is great, use an electric brush. Do not use too much wax as an excess will stay on the surface as a slippery film. After the wax has been applied and well polished, apply a liquid wax. Repeat this application of wax once a month, or when needed. A linoleum waxed after this manner can be washed with warm water and good soap.

Substitute an "only when necessary" washing for the daily one, however, and never use scouring soaps or powders. With tepid water and a soft cloth do a small portion at a time and rinse as you go with a cloth wrung from clear water. Never flood the surface or let water stand around the edges or seams. Bring the polish back with a brisk rubbing. Renew the wax where it has been removed or worn thin.

Caster cups under the legs of the heavy furniture distribute the weight and prevent marring the linoleum surface. Rubber tips and domes of silence under chair and table legs prevent scratches. Running the heavy furniture over a rug or board when moving it, saves your floor from the awful creases over which we have all mourned.

Three coats of good floor paint over an old linoleum which has worn nearly through, followed by a coat or two of varnish, will lengthen the period of service from two to several years.

CHAPTER VIII

CURTAINS AND UPHOLSTERY

THE intelligent woman who furnishes her house attractively and economically thinks primarily of the needs of *that* house. She will select only what harmonizes in style and form and color with the other furnishings, not what her neighbor has, nor what has attracted her eye in some show window. Every woman knows from experience the satisfaction that follows analysis of needs and careful buying, as well as the dissatisfaction that pursues impulsive buying and "bargain sales."

The woman who thinks out her own problem of furnishing achieves individuality and distinction in her house. Moreover, she is not enslaved to advertisement or the fashion of the moment, nor limited to salesmen's advice.

With a clear idea of what her house needs, she may find materials for curtains and upholstery in many other departments and shops than those designated as such. She only needs to keep the essential questions in mind.

- I. Is the fabric suitable and durable?
- II. Do pattern and color harmonize with the other furnishings?
- III. What is the cost of curtain and upholstery materials and what can I afford to spend?

Suitable Materials

Suitable materials are those which are of the same character as the other furnishings of the room. For instance, muslin or chintz curtains are more suitable for the average room, or for the room with gay wall paper and painted furniture, than are heavy velvets or silks. Checked gingham may make fascinating curtains for a cottage or country house, for a child's room, a hall or kitchen, but would be unsuitable for a formal living-room, or an average city apartment or house. A large pattern chintz is unsuitable for a small room. It is effective only when used in a large room with severe and dignified type

of furnishings. In a room with a great variety of furniture or figured wall paper, only plain curtains, or those with unobtrusive patterns are suitable.

Durability

Durability means strength and wearing qualities, fastness to light, and fastness to washing. As with all other materials, the quality of the fibre used in weaving largely determines the quality of the finished product. Avoid stretchy, sleazy materials for curtains. For upholstery materials, avoid those which readily show dust or other markings. Avoid those with texture that crushes or roughs easily.

Fast Colors

Colors which are fast to washing may, or may not, be fast to light. In silks the colors are generally fast to light, but not to washing. In cottons, there are many colors fast to light and washing—they are generally the dull yellows, tans, browns, a few blues (indigo) and dull greens. It is more difficult to find brilliant pure colors in cotton materials which are fast. There is a group of dyes for cotton and linen which are absolutely fast to light, and materials so dyed are usually sold under guarantee.

To make a simple test of color fastness to light, take a small piece of flat window glass and cover one-half of it with a strip of black paint, or with a piece of thick black paper. Place a piece of the material to be tested under the glass, half of it under the black and half out from under the clear glass. Let it lie where the full sunlight strikes it for at least three days. The part of the material under the black strip will remain the original color, the part exposed to the sun will show the degree of fading to light.

Irregularly faded materials often may be salvaged by washing, or by leaving in the sunlight to produce even fading, or by redyeing.

Quality of Different Materials

1. Silk. Adulterated silk is stiffer and harsher than pure silk, and when burned leaves a hard ash fabric. A few artificial

silk products are durable, but they are generally unreliable, as the fibre usually disintegrates or rubs rough in washing or cleaning, and with wear. Artificial silk has a very high lustre. In comparison with it, pure silk is dull. A good quality of silk is soft in texture, durable, and is generally washable. Always test samples of silk for curtains for color fastness to light.

2. Velvets. Velvets of loose weave and deep pile will crush and mark easily. A close weave will stand harder wear. Uncut velvet, closely woven, with a texture very like a bath towel, wears very well and does not mark or spot so easily as the cut velvet. Brocaded velvets and silks are likely to wear better than plain velvets and silks, as worn surfaces or marks are less obvious on plain surfaces.

3. Wool. The quality of wool materials may be easily tested by burning—the odor and the hard, concentrated ash are very unlike the soft gray ash of silk or cotton. Long fibre indicates a good quality of wool. Silk and wool mixtures are very durable fabrics.

4. Cotton. It is not difficult to judge cotton materials, although the dressing and finish of cotton materials may be deceptive. Always launder a sample with warm water and soap to remove any possible dressing, to measure shrinkage, and to test fastness of color to washing. The gum and starch dressing in cotton materials dissolves with thorough washing, leaving the actual quality of the material. A material woven with a twist of warp thread between each cross thread, or with crêpe texture, is likely to shrink more than one with flat surface texture. Cut two samples of the same size, wash one, and compare for shrinkage.

5. Mercerized cotton materials, frequently lovely in texture and of good quality, are durable. Mercerizing a cotton increases the strength of the material.

6. Linens are very durable. It is possible to buy colored linens which are fast, but it is well to ask a guarantee because the range of colors in linen which are fast to light and washing is limited. Beware of a cotton and linen mixture sold as pure linen. Washing will remove the dressing and finish, and reveal presence of cotton. Also beware of a so-

called linen of rather coarse texture, which is made of hemp fibre, not flax. It is scratchy and harsher than pure linen.

Harmony in Color and Pattern

Modern decoration and beauty of furnishing consists of the art of selecting and arranging, in the use of plain color, and in the subordination of patterns. There are still too many colors, too many ornaments, too much overcrowding in house decoration.

How cultivate good taste in selection? In all arts it is only by seeing and knowing the best in that art. And it is especially the woman with the limited purse who should visit the shops and museums which show the most beautiful materials. Having seen them she will be more discriminating in her selection from the less expensive materials.

There are a few general directions which may be helpful. A room should have one color predominating. In any room which has a variety of furniture, such as a living-room, it is well to keep the large spaces of walls and floor of plain, neutral color, and to limit the use of pattern and color to curtains and perhaps one or two pieces of furniture. With patterned wall paper, plain curtains should be used.

If the walls and floors are plain, figured and brilliant colors may be used for curtains. Always take samples and match colors carefully,—one cannot be too careful. If a many-colored material is to be used for curtains, one of its predominant colors, preferably a dull one, should be used in the other furnishings. Nothing is more important than color harmony, and the woman who is buying curtains or upholstery materials cannot be too careful in guarding against too much variety of colors and patterns. Always choose soft, rich colors instead of crude, harsh ones.

Curtain Materials

Curtain materials may be considered in two general groups:

First, those which are used to cover windows, often spoken of as inside or glass curtains, necessary for privacy where houses or apartments are close to each other and the street.

Second, those which are used to decorate, or frame a window, and which may or may not be drawn to cover the windows. This group includes curtains used as draperies.

Glass or Inside Curtains

Glass or inside curtains used to cover the windows must be transparent, easily laundered, and durable. The curtain departments offer a variety of materials, such as nets of round and filet mesh (both plain and figured, varying from fine to large mesh), scrim, marquissette, voile, dotted Swiss, wash silk and silk gauze.

A firm curtain net is durable and suitable for almost any type of furnishing. It launders well but must always be pinned and stretched in drying—not ironed. In fact, all curtain materials hang better if stretched and dried, than if ironed.

Scrim is durable, and hangs well. It launders well, but a liberal allowance must be made for its shrinkage.

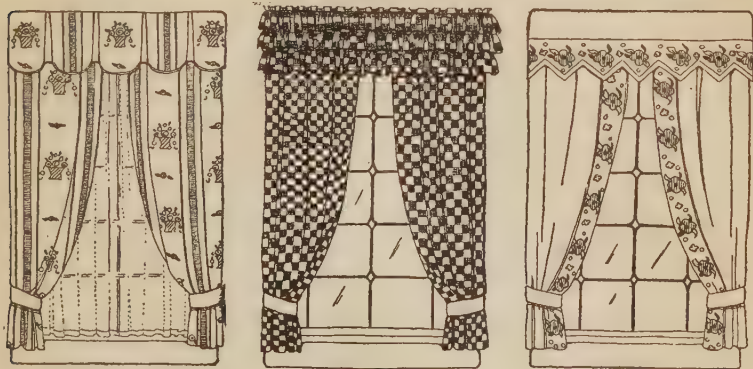
It is not necessary to limit oneself to materials shown in curtain departments. Organdies and dotted Swiss, especially of the fine, imported quality, make attractive transparent curtains. The crispness makes either suitable for ruffles or plaitings. Cotton voile hangs in soft folds and wears well. There is a very transparent, loosely woven écru colored linen called theatrical scrim or gauze, which wears and launders well. Marquissette, on account of the twist thread in the weave, is an especially durable fabric, but shrinkage must be allowed. Lawns and dimities are attractive, but are not likely to be so durable as nets, scrims, Swiss or muslins.

Transparent silk curtains are lovely in texture and if of good quality are very durable. Silk curtains wear out quickly if allowed to blow in the wind, or if the draft whips them against a screen. They should always be removed in summer, as silk is burned by the hot sun. It is especially fragile near the sea, where dampness is succeeded by hot sunshine.

Decorative Curtains — Draperies

Where curtains are used to decorate the windows, to be drawn across only when necessary, or used as draperies, there

is the greatest variety of selection—from costly, lovely taffetas, velvets and brocades, beautiful imported chintzes and hand-blocked linens, to gingham, unbleached muslins and calico prints. The suitability and color are all that matter, if the material is durable. A room with inexpensive chintz curtains may be more artistic than one with elaborate silks or velvets.



Reading from left to right we have Net Inside Curtains and Chintz Draperies: Checked Gingham Draperies and Ruffled Valances: Dyed Unbleached Muslin with Borders of Chintz.

The scrims, nets, dotted Swisses, voiles, silks, always may be used with or without draperies. Gingham, figured sateens, cotton prints and calico are very durable, and may effectively be used for curtains. For instance, soft green gingham, with a border of checked gingham of the same color, would make lovely bedroom curtains in a room with tan or yellow, or dull green walls, with green for dominant color harmony.

Blue checked gingham curtains with plaited ruffle edgings on curtains and valances is very effective for the dining-room of a summer cottage, especially if the plain walls are nearly white and all the china is of the blue willow or Nankin pattern, and the furniture of plain, severe type.

Unbleached muslin makes very durable curtains and hangs well. It may be dyed in a color to harmonize with furnishings. A friend had some lovely old Colonial chintz of blue and gray pattern with touches of green and rose. There was

not enough material for curtains at each window, so she selected a piece of fine unbleached muslin seventy-two inches wide, had it dyed a dull gray blue color to match the main color of the chintz. The curtains were then made of the blue muslin with a wide border of chintz (about a third of the width of the curtain) and were hung with the chintz toward the centre of the window. The wide, slightly circular tie-backs were made of chintz lined with the blue muslin. The bed cover was of blue muslin, with a narrow band of the chintz at the top and a wider band at bottom of the ruffle. A slip-cover for a small armchair was made of blue muslin, bound with the chintz. And there was enough chintz left to make one cushion.

Figured cotton prints, the English printed sateens, even the old-fashioned calico with quaint patterns may be used effectively for curtains, with ruffled borders and valances, and wide flat tiebacks, or bound with narrow plain color.

Pongee has a lovely soft texture, it hangs well and is very durable. It is especially dignified and satisfying if used throughout the house. A narrow black silk fringe will add character.

There are a few wool materials and mixtures of wool and silk which make attractive and durable curtains. A fine imported mohair hangs well and is very durable. I have seen printed challis lined with a thin mercerized cotton material used effectively for curtains.

Silk and wool mixtures of fine weave are durable for curtains.

Chintz is Satisfactory and Decorative

Chintz is one of the most satisfactory and decorative materials. In fact, so alluring are many of the new chintzes that the buyer is in danger of forgetting that precious standard of color harmony and suitability for her house and instead allows the lovely colors or striking pattern to sweep away her better judgment.

The very beautiful and expensive linen chintzes have such lovely patterns and unusual color harmonies that the homemaker with limited purse should look them over, study and

enjoy them. This will help her to select from the thousands of patterns of inexpensive chintzes, for there are many of ugly, garish colors, of muddy, blurred colors, and many of poor, sleazy materials.

Block printed linens, chintz and cretonnes are usually classed as chintz. The block printed linens are usually made from fine old designs and printed in few colors — on firm linen. Chintz is a finely woven, firm cotton material, not unlike good quality of strong muslin, and the patterns are clearly printed and of many colors. Cretonnes are on a thicker, rather coarser cotton with a ribbed weave, similar to the weave of a coarse poplin. They are generally less expensive than good chintz or printed linens.

A good chintz should have either or both of these two qualities: First, clear, rich colors, either brilliant or dull.

Second, clean-cut decorative pattern, clearly printed on good material.

Chintz may be used in any type of room or house. Large striking patterns are only suitable for a large, formal living-room or dining-room where the furnishings are severe and where no other pattern is used in wall paper or upholstery. Quaint colorful patterns are more suitable for less formal living-rooms and bedrooms.

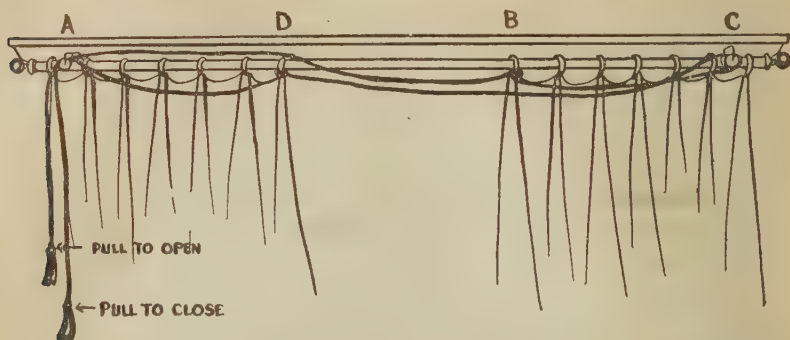
Glazed chintz is very popular. It has a crisp, shiny surface, which lends itself to long full curtains for large windows rather than to small windows. Chintz draperies which are lined with muslin or glazed cambric hang well and wear better than unlined curtains.

In a small bedroom, a dining-room or hall, where the windows are wide and not long, where light is very precious, the valances may be made of chintz, the curtains of Swiss or other transparent material (no overdraperies) with tie-backs of the chintz.

Fringe, gimp, braid, even ribbon may be used to finish edges of curtains. Rickrack makes an effective edging for dotted swiss or other light materials.

Always cut off selvages of material in making curtains. All long seams and edges should be sewn by hand, generally with a running stitch or slip stitch. Selvages or tight sew-

ing binds the edges and causes the curtains to sag in the middle. If material is heavy it should be loosely tacked to the lining at frequent intervals. Sateen makes a durable lining for heavy curtains, silk or a silk and cotton mixture, or a



This diagram shows how to adjust the pulley and cord arrangement. A double pulley is hung on the rod at A while a single one is hung on the same rod at B. The cord is passed over the double pulley (A), tied on the first ring of the curtain (C), goes over the single pulley (B) is tied on to the first ring of the other curtain (D). Finally it goes over the double pulley (A) again and hangs down for use. Be sure to have one curtain ring on each side out on the rod beyond the pulleys A and B.

mercerized cotton, makes suitable lining for lighter materials. Glazed cambric or muslin is often used as lining for chintz curtains.

If curtains are much in use, if they are drawn apart and together often, it is much more satisfactory to hang them on the curtain rods, with the pulley and cord arrangement, than to gather the curtains directly on the rods. Any shop or department store will show how to tie the cords to rings and sew the rings to curtains, for the pulley arrangement. It works like the two-string arrangement on a handbag.

Great accuracy is necessary in hanging curtains properly, as curtains carelessly or incorrectly arranged may entirely mar the appearance of the house.

Upholstery Materials

With the dust and grime of our cities, with our strong sunlight, and our moving about from place to place, it may be

unwise for those with a limited purse to buy expensive fabrics for curtains, but it is quite otherwise with upholstery materials. The cost of labor for upholstery behooves us to use a material which will wear well, which will not be obtrusive, and one which is pleasing in color and pattern, and harmonious with the other furnishings. The opportunity for selection is somewhat more limited than for curtain fabrics.

In my judgment, for about ninety per cent of our houses, plain flat color materials, two-tone materials, or small pattern materials in dull colors or patterns where there is no strong color contrast will prove a more artistic and satisfactory selection for upholstery materials than bright colors, or strikingly patterned materials.

The buyer with the large purse may easily find suitable and beautiful materials. There are beautiful brocades, velvets, damasks, and really good tapestries, copies of the fine old textiles; there are plain and printed linens and chintz in lovely colors and patterns.

Inexpensive and Durable Materials

But what *are* the inexpensive and durable upholstery materials? The most durable of the velvet and plush type is the mohair material. It comes in many colors and a variety of patterns. (Avoid the large patterns.) Most of the so-called silk and velvet damasks and brocades have cotton backing with the pattern woven in silk. More expensive and of better quality are the silk and linen upholstery materials — very durable and of lovely color and pattern.

The old-fashioned haircloth of our grandfather's day is again on the market. It is very durable, and if chair or sofa is upholstered with the separate cushion or pillow seat, there is no longer the harshness of outline of rosewood and black walnut days. One black haircloth sofa or chair will give an effective emphasis to a room.

Real hand-woven tapestry or needlework *petit-point* (wool cross-stitch) is very expensive, well beyond the average purse, but quite satisfactory imitations in pattern color and texture are on the market. The best of these is the one miscalled hand-woven tapestry, for the effect is somewhat like hand-

made material. A good quality is quite expensive, as are all patterned materials which require highly skilled weavers to operate the looms.

Strong plain denims of fast color, either of cotton or of linen and cotton, are much to be preferred to cheap cotton so-called tapestry upholstery materials.

A firm corduroy wears well for upholstery. Whipcord materials of the type used in automobile interiors are very durable and come in a wide range of dull colors.

Real leather is durable but more suitable for offices or club rooms than for the average house. It is also expensive. Imitation leather fabrics of good quality are durable, but seldom suitable for living-room or bedroom furniture.

Because firmness of weave is necessary, loosely woven materials are not advisable.

Slip Covers

Slip covers answer the question of artistic and inexpensive upholstery materials. Plain linen, dyed unbleached muslin, with bright color seam bindings, chintz, cretonne, gingham, the popular cotton Indian prints, may make most attractive covers for sofa and armchairs.

There are some unusual patterns and colors in fine ticking and mattress materials which make durable slip covers. I have seen slip covers and cushions made of the ordinary dark blue and white ticking dyed a dull, soft blue color, used effectively for upholstering an armchair and footstool and for the bed covers in a country house.

The appearance of a clumsy upholstered chair or sofa may be entirely changed by a slip cover with ruffle or plaiting to cover the legs and reach almost to the floor. I recall a large living-room in a city house which in winter seems ornate and elaborate, but in summer takes on an air of simplicity and distinction, with plain muslin curtains and gray and tan chintz slip covers.

The woman who is clever and patient with her needle may make curtains and upholstery materials in the old English crewel-wool embroidery on linen. She may trace her patterns from one of the fine old chintz patterns in either a satin stitch



This type of furniture is suitable for crewel-work upholstery. The group is described elsewhere as one which would be admirable for a man's comfort.

or a close series of chain stitch, with fine wool or silk yarn. Or, for armchair or chair seats, she may buy already stamped, or stamp her own pattern on heavy cross-stitch scrim or linen, and with lovely soft colors cross-stitch the pattern and background making *petit-point* covering for armchair, or the seats of the side chairs.

It seems a formidable task, but one winter of long evenings and a leisurely summer gave time enough to make the *petit-point* cushions for six dining-room chairs, more beautiful than any of silk or velvet, and more costly to buy than the maker could ever have afforded.

Always test the colors of upholstery materials to light. Six years indoors is generally accounted equal to two weeks in full sunlight in testing fastness of dyes to light. Faded upholstery materials are dismal.

In the spring, every good housekeeper should take down winter curtains, and cover upholstered furniture with slip covers. It is quite possible at little expense to change the appearance of a house, and lengthen the period of service of heavy and expensive furnishings used during the winter season by changing curtains and using slip covers.

General Principles to Keep in Mind

And so, in buying either curtains or upholstery materials, a few general principles borne in mind will keep you from making the mistakes that are often made through ignorance, and from spending money without getting adequate results.

Upholstery material should be bought with an eye to durability as well as beauty. You can make and hang all the curtains for one room—if they are simple—in half a day, but you generally have to pay a tradesman a good round sum of money to reupholster a piece of furniture.

In buying material for upholstering, keep in mind also the harmony with wall-paper and rugs. Harmony of coloring and design. A pattern on the sofa that is larger than the pattern in wall-paper or rug will be out of harmony.

In buying curtains look for appropriate and attractive material, letting durability have its place.

CHAPTER IX

FURNITURE SELECTIONS

TOO many of us feel, perhaps, that our furniture is a painful subject that had better be dismissed as gracefully as possible. Haven't we as many chairs to sit in as we need, fairly comfortable beds, a good solid dining table and sideboard? If we haven't these essentials of modern house-keeping we shall, of course, have to get what is missing, and by all means let us do it and have it over with.

We cannot dismiss furniture so lightly. Our daughters will not let us. With the many social diversions outside of the home, the movies and dances and automobiles, children are being taught things in school about the influence of the home environment that our mothers did not teach us. When our daughters bring their friends into their home they want to feel proud that it reflects those principles which they have been taught at school are desirable and correct.

This is our chance to set our daughters right on the cost of running the home and the expense and dangers of too much aimless pleasure-seeking outside; and to show them that if they really want fine furniture, we can give it to them only if they will do their part and forego a movie now and then, a new party dress or so many extra pairs of pumps and hose. If we can help our daughters to see our viewpoint and are sure we understand theirs, then there is no reason why we cannot, in time, transform our home so that both we and they may be better pleased.

Avoid Bargains and Latest Styles

Little headway can be made with our furniture-buying problem by trying to save dollars and cents on cheap furniture. If we bear in mind that the furniture we buy before we are ten years old in housekeeping will perhaps be the constant companions of our entire married life, we will appreciate that the first requisite in our purchases is quality of a sort that will wear well and grow old gracefully.

Don't be misled by foolish talk about the latest style. There isn't a so-called latest style that isn't a hundred years old at least. There are homes to-day furnished with furniture over a hundred years old that are ever so much more in style than the newest designs just put on display. Don't trouble about what style furniture is. Furniture isn't any style, anyhow; it *has* style, if it is good, or it hasn't any if it is bad, no matter how new it may be or how old.

After the general matters of quality and style in our furniture, or along with these all-important considerations, comes suitability to use and place. Do not go to a furniture store to buy even a single piece of furniture without a carefully considered plan well in mind. If you overlook this important point you are pretty sure to buy something that will not meet your expectations when you set it in place in your home. Remember that more people err nowadays in buying furniture too large for their homes than too small, and the value of a piece is not proportionate to its largeness but to its fitness for the use to which we have planned to put it.

Have Measured Floor Plan

Too much stress cannot be laid on the desirability of making a measured floor plan when we take our furniture problems to the furniture store. A note of the door and window heights, and of the ceiling height is also a help when buying furniture to stand or hang against the walls, such as sideboard, console and mirror, bookcase, desk, sofa. These are absolutely practical points found out by experience; they are not matters of opinion or taste.

It is much easier to pass on experience of this kind, which will show *how* to buy furniture, than it is to advise concretely as to *what* to buy to make money do the greatest duty. It may be said, however, that if we have made a more or less definite *plan* of what we would want our home to look like several years hence, we can start to much better advantage to buy certain foundation pieces now; the less important ones can wait until we can afford the expenditure. Another practical point may be mentioned in the early stage of furnishing a new home and that is that, of course, furniture alone will



Beautiful chairs with rush seats are in keeping with the woodwork of this Colonial room

not furnish a home. There must be coverings for the floor and walls, and draperies at windows and doors to regulate the light and insure desired privacy. The plan advised above will, of course, include these items which are equally important with the furniture at the start. However, errors in selection of wall papers, carpets, or rugs, or draperies are not as serious as errors in furniture selection because the former all have to be renewed sooner or later while we continue to live indefinitely with our furniture mistakes.

Choosing Good Workmanship and Design

Two other important questions arise in buying furniture. On neither of these is it feasible to give any very definite ready-made, practical assistance. These questions might be briefly stated as follows:

1. How can I be sure I am buying good design in my furniture?

2. How can I be sure I am buying good workmanship and materials?

The first of these questions will have to be dismissed with what may seem glittering generalities. Design is a matter of taste. What pleases us is, for us, good design. No one, who loves furniture, knowingly buys poor design. To know good design is a sign of good breeding, of education and culture, and this accomplishment, while inbred in some people, must be acquired by most of us, by training, close observation, and favorable environment. The schools nowadays give children a much better foundation on which to base and build a sound appreciation than was the case a generation ago. Consequently, the general level of appreciation of good design has become constantly higher and the furniture seen in furniture stores reflects that growing good taste.

It must not be assumed that poor design is ignorantly put into furniture. It is for the average of appreciation that most furniture must be designed because people will not buy beyond their ability to appreciate. For those of higher appreciation, better designed furniture is offered, but as appreciation of good design increases, the number of buyers becomes smaller and smaller and the furniture made for them decreases in quantity

and a correspondingly higher price must be placed on it. Of course, the better materials and workmanship are put into the better furniture, as in everything else that is made for our use, and much of this better furniture is often of simple form but of chaste line. That is why some people cannot understand why the plainer pieces (which really appeal to their taste more than the more ornate but inferior ones) should cost more. If they will consider the foregoing explanation, they may be able to understand.

Good Simplicity versus Poor Ornateness

Broadly speaking, there may be said to be four kinds of furniture design: 1. Simple, of poor design. 2. Ornate, of poor design. 3. Simple, of good design. 4. Ornate, of good design.

The first and second kinds, those of us that know try to avoid at any cost. The third and fourth we admire and desire to buy according to our means.

Very many people, of good judgment in most situations, unfortunately still mistake or prefer *poor ornateness* to *good simplicity* and so long as these people are sufficiently numerous *poor ornateness* will be found in much furniture that most of us can afford to buy, while *good simplicity* will be correspondingly rare.

The second question in furniture buying, pertaining to workmanship and materials, is no easier to handle than the question of design. Here the purchaser finds herself confronted with all kinds of technical problems which only an expert can recognize and solve. What protection then have I, you say, to assure me I am going to get a square deal?

You will have to trust your furniture merchant for workmanship and materials, so pick out a good one and stick to him. Do not, however, fail to observe what other stores are showing. This will enable you not only to make price comparisons but to broaden your knowledge of furniture and consequently to secure more help from your furniture merchant because you will be able to state your needs to him more clearly.

 Veneered and Solid Woods

As regards materials, a few general suggestions may safely be offered. The flat surfaces of furniture, such as tops, sides, and panels, are built up in two ways — of the same wood all the way through, and of one kind of wood as a core, covered with very thin layers of another wood. The first is called solid construction, the second veneered. The same distinctions here hold true as for simple and ornate design. Either solid or veneered construction may be good or poor, depending upon the quality of materials, treatment, and methods of handling.

It is not true that veneering is necessarily a method of cheap construction that produces inferior furniture. Some of the finest furniture made is veneered. Nor is it necessarily a mark of quality to say a piece of furniture is of solid mahogany or solid walnut construction. Solid furniture made of inferior, improperly seasoned wood, imperfectly joined, is short-lived. But you are entitled to be reliably informed by your furniture store whether you are buying solid or veneered furniture and of what materials it is constructed. If you buy veneered furniture, inquire how many layers of veneer there are. Single-ply veneered furniture is not to be recommended because it will not endure. The better grades of veneered work are three-ply, each layer laid at right angles to the layer next above it. The very best veneered furniture made has five-ply veneer, laid as described.

Solid furniture is built up of solid strips of wood securely glued together so they are really stronger than if one single slab or board were used. The single board would warp, while in the built-up piece the strains in the wood are so opposed that any tendency to warp one way is counteracted by another tendency to warp in the opposite direction.

 Combination Furniture

Whether you are buying solid or veneered furniture you are entitled to know whether all exposed members and surfaces are of the same kind or of different woods. If of different woods, you are buying what is known as *combination* furniture, as

in the case of a table which may have a veneered top of mahogany, and birch or gum legs. Here the legs have been made of a cheaper wood and the piece should be sold you as a *combination* mahogany and birch or gum piece, and *not* as a genuine mahogany piece. The piece of furniture may be none the less good value and a desirable piece for your home. It may be durable enough to last for a lifetime.

Then again the cheaper grades of furniture are often described by the name of the finish in which they are covered to resemble a more costly wood than that of which the exposed parts and surfaces are made. You are entitled to know this and such a piece should be described as of mahogany or walnut finish, as the case may be.

It is not a sign of poor value or cheapening if the interior construction of a costly piece be made of less expensive woods than are the exposed surfaces and parts. Such is generally the case with all grades of furniture. There are a number of woods that are really more serviceable as constructional members than the costly mahogany and walnut of which we all like to have our furniture made. For good judgment on these technical matters, the purchaser will have to trust to her furniture merchant, first having learned all she can about it herself.

What We Pay for Furniture and Why

Measured in terms of dollars and cents, there are two kinds of furniture: that which can be bought for a relatively small sum, and that for which more money must be paid.

Measured in terms of *service*, there are also two kinds of furniture: that which delivers the service, and that which does not.

There are plenty of gullible people who believe that furniture which can be bought for a relatively small sum will deliver real service. Unfortunately, there are also furniture dealers who thrive by keeping alive this fallacy, through their misleading bargain advertising. Most of the unsuspecting folks who bite on such advertising bait are happy with their bargains until they begin to realize that they have received scant value for their money. Then they complain bitterly

that they have been misled. But that doesn't stop this traffic, for there are plenty of others to fill the ranks of the bargain seekers. The more thoughtful realize, after they have been misled, that they are not entirely blameless in the transaction, and that they have largely brought their loss upon themselves. They have received just about what they paid for — trashy furniture made at a price to sell, and made to last only a few years.

There is a great deal of this bargain furniture made because there are a great many people who either insist upon having furniture at a price at which only trash can be offered them, or else are driven by necessity to buying that or nothing.

If we could be convinced that it is bad form to spend for luxuries outside of our homes until our homes themselves measure up to our social position, we should all own better furniture than we now get along with. So long as our judgment of others revolves largely around what makes of cars they drive, rather than what sort of homes they live in, good furniture will wait until the car in the garage is paid for. And then, likely enough, we shall have our eye on a better car and continue to complain because good furniture is not to be had on the bargain counter.

Many of us have actually gone backwards in our desire for good furniture. We refuse to spend for furniture to-day as much in proportion to our incomes as we spent ten years ago, with the result that we join the army of trash buyers. Good furniture is a product of good design, excellent materials, and solid construction. You simply cannot get something for nothing, and this is especially true in the case of furniture.

If you paid one hundred and fifty dollars for a dining suite ten years ago and you feel that it no longer pleases you or fits your requirements, you may think it can be replaced for perhaps two hundred dollars. But as a matter of fact, you should not expect to replace it for less than about three hundred dollars. The price for the same quality has just about doubled within the decade. The advance is due primarily to the increased cost of labor. The extra cost, however, is not really larger in proportion to our incomes. Wages and prices have merely grown side by side.

 Price Comparisons

There are several thousand furniture manufacturers, all working under practically the same advantages, and many more thousands of furniture dealers; yet for a given piece of furniture the variation in cost, on the average, between the most efficient and the least efficient manufacturers, will be hardly five per cent, while the price different reputable dealers ask for the same piece will vary approximately to the same extent.

We must be reasonable and expect to pay commensurately for what we demand. If we feel that the price is too high, we may try elsewhere. But we must be very careful, in comparing prices, to be sure we are not merely comparing the price tags. Apply the same careful scrutiny to the furniture value in each case. If we do this intelligently we find very little variation in prices where the furniture is really of the same grade.

 Tables and Chairs

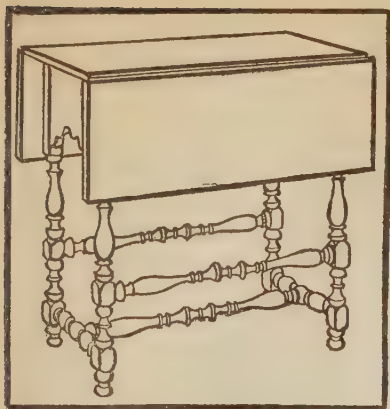
One of the earliest pieces of furniture which we know in history is the table. At first it was merely a board set upon trestles, exactly the same sort of table which still survives at many a church supper or grange meeting. "Draw round the festive board" had thus a literal meaning.

From this convenient ancestor are descended the multitude of useful tables which we are finding more and more indispensable.

They divide themselves into classes like the Three Bears. There are big tables, like dining and refectory tables, there are those of middle size, of which the fascinating gate-legged breakfast table is an example, and finally, there are little wee tables, down to the muffin-stand and tabouret. Hardly anything contributes more to a cozy and homelike effect than well chosen and carefully placed tables.

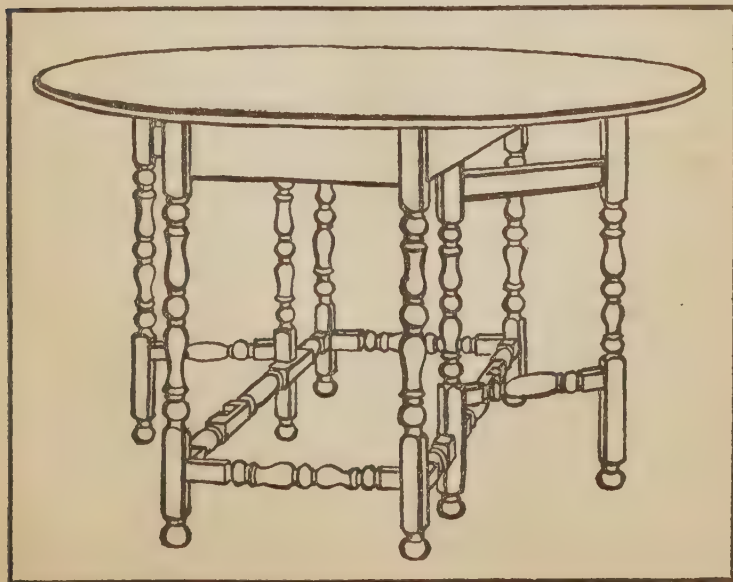
 The Choice of a Dining Table

Since tables were first used to eat upon it is natural to begin with types suitable for the dining-room. Round and



Two variations of the gate-leg style are shown here. The lower illustration on this page is the familiar type. It is perfectly suited to the informal living-room, the combination dining-room and sitting-room and the breakfast room. The smaller drawing shows a more unusual table. The leaves may be raised and the whole top revolves. This turn places the leaves so that they are firmly supported, and held in a horizontal position. The chief criticism of this type is that the complicated supports take considerable time to dust.

The question of the extent to which beauty in ornamentation should be sacrificed to ease in house-keeping is one which has to be settled by each homemaker on the basis of her own analysis of her individual conditions. Fortunately, simpler patterns and chaste designs are generally to be preferred from the standpoint of beauty as well as economy of labor. In the case of the gate-leg table its unusual adaptability brings in a third factor to the problem. It is appropriate in so many rooms that it seems a safe choice. For the small house it is especially good because of its delicate proportions.



square tables are the conventional shapes. In choosing a size we have to remember that a minimum space of twenty-four inches should be allowed for each cover. Then, too, there is the further necessity of leaving at least three feet of clear space all around the table for ease in serving.

Choice between round and square tables is a matter of individual preference. Neither form is in any better taste than the other. The square top usually harmonizes better with the shape of the room—the circular top lends itself best to cordial hospitality. We choose according to our inclination between these virtues.

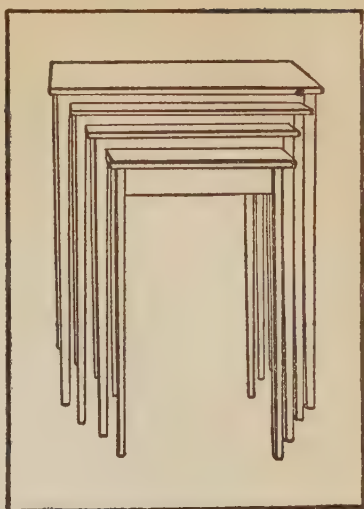
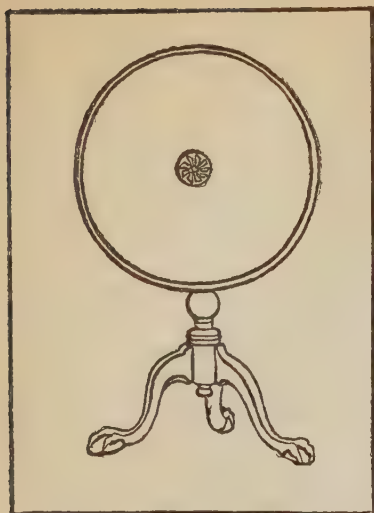
Mahogany is a delightful wood for dining tables. Waxed, dull-finish oak is a close second in desirability. Coarse grained, so-called “golden oak” is less suitable because of the highly varnished surface and strong color. Both prevent the top of the table from being a fine background for the food served upon it and also limit the number of successful color schemes possible in dishes and decorations.

A new type of dining table is making its way somewhat diffidently upon the market. It is more like the “festive board” in its proportion,—long and narrow. Refectory tables they are called, and benches instead of chairs are usually sold with them. For large and formal houses or for “period” rooms these tables may be suitable. They have a dubious place, however, in the consideration of the average homemaker. Though their novelty may seem attractive at first, their charm soon evaporates because they fail to harmonize with the ordinary homelike furnishings which most of us prefer to use.

Informal Tables

A “middle-size” table we want for use in the breakfast-room or porch when informal meals are served. The gate-legged table is lovely but difficult to dust, and somehow there is always a leg in the way when you try to sit up to it comfortably.

For the porch or dining alcove there is an excellent settle-table. It has a good-sized round top on a box base. When not in use the top turns back on pins forming the back to



Both a tip-top table and a nest of tables are invaluable.

a settle of which the box base makes the seat. The box base contains storage space for linen, dishes, or silver if desired.

There are many charming specially designed breakfast-room sets painted in gay, quaint patterns.

For the living-room plenty of chair-arm tables are a delight. A nest of tables solves the question for bridge parties, afternoon tea, and Sunday night supper.

Few Chairs are Really "Easy"

It is time somebody told the truth about most of the so-called "easy" chairs. Most of them are *not* easy, in fact, they are quite the opposite. This is not always because of any shortcomings on the part of the chairs themselves, although there are altogether too many instruments of torture in our homes masquerading as easy chairs.

Leaving these "manufacturer's mistakes" out of the question for the moment, however, let us consider the large number of chairs that might be comfortable for the right person, yet are sources of uneasiness if not misery for their occupants.

The words "right person" in the preceding paragraph tell the story: the chairs do not suit their occupants. Which is to say that they were not chosen for the individuals who use them.

That really gives the whole thing away: it reveals the fact that much of the furniture purchased for our homes is selected without proper thought of its suitability — suitability for its use and suitability for the person or persons who are to use it.

The majority of our living-rooms as well as many dining-rooms and bedrooms are just "furnished rooms." They are not the abodes of definite individuals or individualized families, — they are merely rooms in which the furniture, conventionally used in such rooms, has been more or less suitably arranged.

Now the living-room in every house should express two dominating qualities, — comfort and individuality; comfort first, then individuality. And these two qualities are introduced into living-rooms, in large measure, by the seating furniture, particularly the chairs.

Imagine This Case

Step into this living-room and look about for a moment. See that low-swung chair, with the long wheel-base and rumpled cushions over there by the fireside? Can't you visualize the head of the house (we'll assume that in this one instance the head of the house is "father") of an evening, sitting or reclining there on his shoulder blades, as is the nature of the male of the species? At his left and a little to the rear is a lamp which throws a soft, radiant light on the pages of the new magazine he is reading — no, *was* reading, for in such a luxuriantly comfortable chair most men will fall asleep in jig-time.

That chair is surcharged with the personality of the user. It is not one member of a "three-piece suit" (usually the one with the straightest and highest back). It was chosen for father and by father and so it possesses the individuality of "father." Here in this one chair you may mark the beginnings of both comfort and individuality in this living-room.

The chair shown on this page is such a chair as I have described. It is called a Cogswell chair and is of English ancestry. Not all so-called Cogswell chairs are alike, however. Many in furniture stocks are altogether too short, fore-



The Cogswell chair.

and-aft, for a tall person's comfort; but even these fore-shortened specimens are often suitable for the use of people of only average height.

For men of unusual height there is another chair pictured on page 89 called a lounging chair, higher in the seat and as low in the back, which gives the most solid and enduring comfort imaginable; this is almost the only type of chair absolutely comfortable for six-footers.

Yet it must be acknowledged that there are men, and not a few, who prefer a more luxurious sort of comfort. For these there is the high-back wing chair seen on page 105. This piece should be deep cushioned, with a down-filled seat.

You will find very few of the lounging chairs used, for two reasons: first they are expensive, and second most women

think they are not beautiful. These women have not learned that the first element of beauty in furniture is suitability. Poor "father"! He must sacrifice his comfort because the chair lacks decorative qualities.

It is the woman who vetoes the comfortable chair for father, because, forsooth, it fails to embody her ideas of beauty; she it is who thrusts into her living-room the "adorable antique" which she bought for a song (and had refinished at the cost of a symphony concert). Have you one or two (sometimes they afflict the room with two) of these undersized, American Empire chairs, straight-up-and-down, armless, "unsittable" relics of the past in your living room?

Antiques should be Treasured if They are Beautiful

Aside from use as a desk chair, they serve only as decoration. If you have more space in your living-room than is required for comfortable chairs for each member of the household, in addition to at least one easy chair extra for guests, there's no harm in letting the beautiful little antique perform as a decorative feature. Provided, of course, that it doesn't war with everything else in the room in design and color of wood.

This growing vogue for antiques approaches the point of lunacy, when it takes the phase of salvaging the hideous discards of the Victorian black walnut period and introducing them into the life of the present.

Antiques should be treasured—in museums; they should be treasured in modern homes, also, if, as in the case of the Cogswell chair and the Colonial wing chair, they are really beautiful and suited to modern ideas of comfort.

Chairs for Women

The little chairs shown on page 107 greatly please women who are below medium height. The seat in each case is low—measuring only fourteen inches from the bottom of the cushion to the floor, and the seat is only twenty inches deep and slopes gently toward the back.

An important feature of this chair is the cushion which is

filled with down and only three inches thick. If a spring seat cushion is used (and they are usually about four and one-half inches thick), the framework of the seat should be only



The comfortable, deeply cushioned wing chair.

thirteen inches high. This same chair, a trifle higher, would be comfortable for women of more than average height.

● *The Rocking Chair*

There is one sort of chair that is comfortable for almost every one — the rocking chair. Women and men, young folks and old, almost invariably seize a rocking chair, if one is available.

Decorators generally have tabooed the rocker from the living-room. Usually it is ugly, awkward, and takes up too much floor space. Probably the most appropriate place for the rocker is the bedroom or upstairs sitting-room. However, if any member of the family finds a rocking chair absolutely essential to comfort, I would not hesitate to install one

in the living-room; but I would try to find one in which there were some elements of beauty as well as comfort.

But, dear sir or madame, if you must have a rocking chair, please — for the sake of the peace of mind of the rest of the family — don't rock!

The Windsor Chair

For the boy of from nine to sixteen there is nothing more suitable nor acceptable than a Windsor chair. Its sturdiness pleases him and the shortness of the seat accommodates itself to his lack of inches. The Windsor chair, too, is suitable for use in almost any informal living-room in American homes; which really makes it a sort of universal chair.

“*Massive Furniture*”

Has any member of the family been picked on to be submerged in the overstuffed specimen such as we too often see?

That, gentle reader, was designed for no human being to rest in; it was made to sell. It is one member of the typical three-piece suite and belongs to the “dead whale” period of furniture. Dealers in certain grades of house furnishings, appealing to a lack of intelligence or of knowledge all too prevalent, advertise it as “massive furniture.”

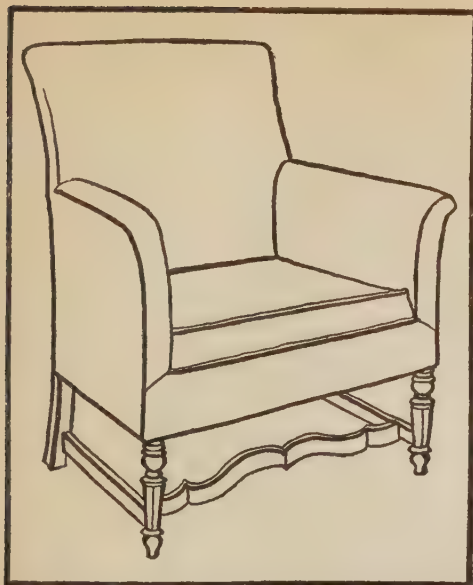
And massive it is! Three such pieces are guaranteed to fill any room so that no other pieces need be purchased. Not only is it overstuffed but it makes the room in which it is placed seem overstuffed.

The spring seat cushion in such furniture — rigid and woody — wobbles about with every move of the sitter and altogether it is an admirable example of what not to buy in order to secure comfort, beauty and individuality.

Those misguided brides who bought mission furniture for a tiny flat found out, too late, how unsuitable big proportions are in rooms of average size.

Period Furniture

John Keats declared that “a thing of beauty is a joy forever.” He intended that statement to apply not only to Greek



These chairs are designed for the comfort of women. The seats are low. Neither one measures more than fourteen inches from the bottom of the cushion to the floor. The seat is only twenty inches deep and slopes gently toward the back. This is a point to inspect if you are selecting a chair to relax in. Make sure that the distance from the back of the seat to the floor is at least two inches shorter than the measurement from the front of the seat to the floor.

Both these chairs are suitable for use in the living-room or the bed-room. A difference of upholstery treatment would be required: velvet or tapestry for the living-room and perhaps glazed chintz for the chamber. Chairs like these will give permanent satisfaction. They will never be "old fashioned" because their integrity of design sets them above any passing whims of popular taste.



Sculpture, Gothic Cathedrals, pearly dawns, Italian sunsets, Beethoven symphonies and Shakespearean sonnets, but also to tables, chairs, lighting fixtures, musical instruments, rugs and window draperies as well.

But what constitutes beauty in furniture? Two generations ago American and English homes were filled with Eastlake furniture and creations styled at the time *Art Nouveau*.

Undoubtedly people of that period sincerely believed that the jig-saw vagaries of Eastlake and the naturalistic curves and convolutions of the *Art Nouveau* creations were beautiful.

But that very generation, later, discarded both of these furniture designs, and the pendulum of popular taste swung to the opposite extreme; then Mission furniture became the vogue.

And surely the rectangular lines and massive forms of Mission furniture must have furnished a welcome contrast to the fantastic contortions in wood and metal which characterized the Eastlake and *Art Nouveau* designs.

But after a few years of daily struggle with tables, couches and chairs that required the coöperation of a piano-mover to shift from one part of a room to another, the homemakers of twenty-five years ago grew weary of Mission furniture and it followed its immediate predecessors into the limbo of unsuccessful experiments in furniture making.

What was the matter with these three types of furniture? They were not beautiful and they were not comfortable.

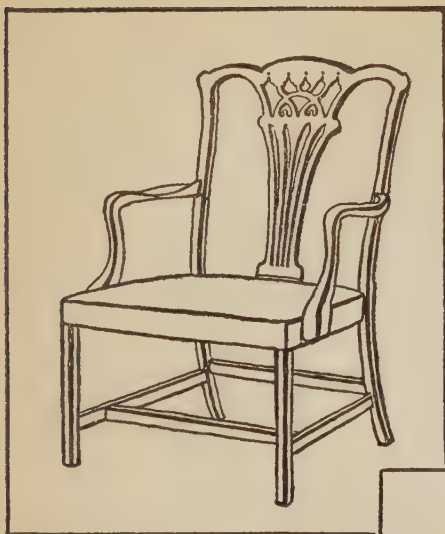
But did not the people of that period think they were both comfortable and beautiful? Yes, undoubtedly they did.

Then, if they could not be sure of their judgment in the matter, how can we of this generation know what is really beautiful in furniture design? By what can we know quality in furniture?



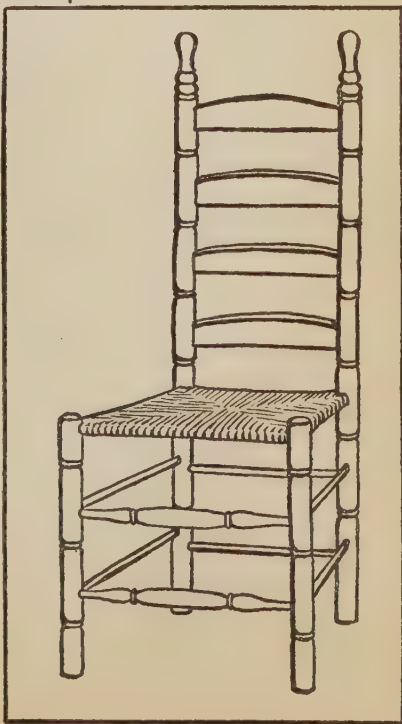
Time is the Unfailing Test

My answer to this is: the one unfailing test is that of time. If there are any types, styles or periods of furniture that have survived the changing judgments and criticisms of three, four, a dozen generations and are still found to be serviceable and beautiful we may safely furnish our



These two chairs are adaptations of types which have stood the test of time. They have survived the changing judgments and criticisms of several generations. To-day they are serviceable and beautiful pieces for the dining-room. We may safely choose them, secure in the knowledge that they have the true beauty which lives serenely through passing fads and fancies. They have character, a virtue which has never yet been out of fashion. They will give a lifetime of satisfaction from the standpoint of design. How long they will be satisfactory becomes, then, purely a question of workmanship.

The upper illustration is a chair inspired by the work of Thomas Chippendale. The form of the piece is Dutch in contour, but the refinement of form and the character of the ornamentation is derived from the study of French work. During the period from 1750 to 1850 Chippendale's influence was dominant. His ability to absorb styles and remould them into acceptable popular form explains his vogue. The straight legs of this chair are a result of his attention to Chinese furniture design. The other chair is of the slat-back type which preceded the Windsor chair in popularity. It is straightforward, simple, and pleasing in proportion. For a breakfast room or an informal dining room this design is an admirable choice. For a formal dining room the other pattern is one in perfect taste for the modern Colonial style house.



homes with them and rest secure in the confidence that we shall not weary of them, nor can any popular fad of the hour render our household *lares* and *penates* old-fashioned or out of date.

And when we survey the types of furniture in the market that measure up to this test, what a wealth of beauty, homeliness, distinction and comfortableness we find placed at the disposal of American homemakers with which to furnish their homes!

I wonder how many people, when buying "period" furniture, realize that they are securing for their homes the handicraft of some of the greatest artists and artisans of a dozen nations, covering a period of more than four hundred years?

You may have a Sheraton dining-room suite in your home. Would you not prize it even more if you realized that Sheraton was a great artist, and that the furniture made from his designs is in reality an art product?

He was only one of a galaxy of great artists who lived and worked and dreamed during the reign of the three Georges in England, Sheraton, Heppelwhite, Thomas Chippendale and the Brothers Adam, Grinling Gibbons, and Sir William Chambers, Inigo Jones, Sir Christopher Wren, Josiah Wedgwood, and Angelica Kauffmann are only the most familiar names in a long and glorious array of artists who shed lustre on the age in which they lived, and made themselves immortal by creating things of beauty for the decoration and furnishing of houses.

Georgian furniture, therefore, has come down to us over a roadway one hundred and eighty years long. And I am writing this on a table that is identical in design with tables used by Oliver Cromwell—a gate-leg table; and the chair in which I am sitting,—an admirable desk chair, but nothing to lounge in,—traces its ancestry back to the days of Leonardo da Vinci, Donatello, Michelangelo and Benvenuto Cellini—something like four and a half centuries ago. It was beautiful then and is still a "joy forever," this chair of the Italian Renaissance.

"What!" I hear some one exclaim, "an Italian Renais-

sance chair side by side with a gate-leg table?" Well, it is not really an Italian chair — it is English, — Elizabethan. I saw one much like it in Shakespeare's home; but it is Italian Renaissance as interpreted by the British in the days of Sir Walter Raleigh. Its inspiration is over there across the Channel in Florence.

"What period type of furniture would you use in your home?" is a question often asked.

An answer would reveal only one man's preference, and yet a purpose may be served by answering it here, if only to cite some of the particular virtues of various period styles, each with its special appeal to individual temperament.

Begin with the living-room — the family meeting place: What sort of furniture most definitely meets its requirements of homelike comfort combined with beauty of a quaint, substantial sort, — fireside furniture in a word?

Fireside Furniture

And with the word "fireside" there leaps to mind a picture of several types of English furniture; the high back, old-fashioned, upholstered, wing chair of the Queen Anne period. (And by the way, did you know that the first sitting furniture made in England that conformed to the human anatomy was the sturdy, graceful, curvilinear which came in with the reign of Queen Anne?) Then there would be a William and Mary secretary (Queen Anne or Chippendale would do as well), and a round gate-leg table with a Windsor chair beside it. If the room was fairly large, I'd have another table too, a large Jacobean table against the wall perhaps, or back of the couch; and possibly a William and Mary love-seat or settee, and a fireside bench.

The couch would be deep cushioned and also comfortable — most any sort of over-upholstered davenport or Chesterfield; but if the room were small the frame should be light and graceful. I'd like a chintz or linen slip cover on it and the fireside chair. And a small table in lacquer. Remember how popular the Chinese lacquer was in Chippendale's time?

Then one or two more comfortable armchairs; one of which, at least, would be Queen Anne, perhaps the other of Charles

the Second type. A couple of footstools and a Chippendale armchair in a corner would then complete the furniture ensemble.

Note that every piece is of the sort the English Colonists brought with them to this country; Colonial furniture, all of it.

I have no doubt that on her very first visit in 1620, the Mayflower carried some gate-leg tables and Windsor chairs. The Queen Anne and William and Mary furniture followed eighty or ninety years later.

To express the slight touch of formality which is characteristic of the hall, I would use there a console table and a pair of high-backed chairs of the style of Charles II — or perhaps use their prototypes from the court of Louis XIV of France, whence Charles the Second furniture drew its inspiration. If there is ample space for it a tall clock also would find a place in the hall.

For the dining-room there are a dozen types of furniture any one of which would be charming and appropriate. We could carry out the English scheme by using Jacobean, William and Mary, Chippendale, Sheraton, Heppelwhite, or Adam; or we might here introduce the French note in Louis XIV, Louis Seize or even the Empire; or, what is now very popular, the beautiful Duncan Phyffe interpretation of Empire. The Italian Renaissance also would serve admirably in the dining-room.

In the bedrooms I could be happy with almost any of the styles mentioned above: If there were three bedrooms to furnish I feel almost sure one of them would represent our own American Empire expression in furniture; and the other two, say Louis Seize for one (or its English equivalent, Adam), and for the other its antithesis, Jacobean. I like both the "turned" and the twisted wood styles.

Of course you understand, that a strictly Italian, Spanish or French type of house should be furnished to conform with the exterior. The house I have just been furnishing on paper is of Colonial or English ancestry.

Doubtless many of my readers cherish pieces of furniture similar to those I have listed above, as precious heirlooms,

handed down through several generations; which is as it should be.

☉ *All Furniture Should be "Heirloom" Furniture*

But all furniture should be "heirloom" furniture. Every piece you buy for your home should be chosen with the thought of a lifetime of daily association and use.

Furniture constructed for a lifetime of service costs accordingly. But the best is the cheapest, more so in furniture than in any other commodity.

Accordingly my three injunctions to homemakers in buying furniture are:

1. Buy the sort that never goes out of style.
2. (To people of modest means) Never buy any furniture you can afford to buy. Get something better.
3. Choose each piece to relate to others in the room.

Then you may rest assured that not only the individual selections in each room, but the room itself as an expression of your highest ideals of home, will be "a thing of beauty and a joy forever."

A room, you know, is not only a place in which to do things. It is a place to look at, and therefore should be beautiful. It is a background, and therefore should be appropriate. Family life goes on *against* a room, as well as in it. If it is a beautiful room, the family life, played up against it, as against a beautiful background, will take on color, atmosphere and harmony from the room itself. You can't be *too* disagreeable in a room that is always lovely.

Choose then, furniture that is in harmony with itself, with the room, and — with *you*.

CHAPTER X

PICTURES FOR THE HOME

Selecting the Picture

WE cannot associate day after day with any person or possession without being influenced. The right pictures are like a new and becoming dress. The possessor really feels better and is better with either one.

We go through definite stages in our attention to pictures. First there comes *recognition*. We are attracted to a picture because it looks just like something we are familiar with. Many people never get beyond this stage. Photographs of fine pieces of architecture, of lovely bits of landscape, and of charming interiors are wise choices in such a case.

After the recognition stage comes that of *human interest*. Pictures are enjoyed not so much for themselves as for the emotion they arouse, or the story they tell. Judging by the quantity of this type of art which sells every year, the human interest stage of interest is the most common one. Pictures of lovers, at, during or after a quarrel, sentimental representations of children at play or prayer, even such pictures as Watts' Sir Galahad, belong in this classification. Such pictures are the most difficult to select. They are often only "cute," and "cuteness," like humor, grows stale by constant repetition. A wholesome, vigorous taste may enjoy a "heart throb" picture for an instant when it is seen on a candy-box or as an illustration in a piece of fiction, but the same mind will refuse to live with that type of picture day after day and week after week.

The Highest Standard of Appreciation

The highest stage of appreciation is that which seeks in pictures an enlargement of the spirit. Not object lessons, nor stories, but *revelation* in its true sense is the mission of art in our lives. Not to tell us something we already know, not



On this strongly figured paper pictures would be an irritation. The wall is covered with a pattern so interesting in itself that a picture would be lost in it. The mirror, however, obeys the same rules for hanging that a picture does. Note the harmony between the shape of the glass and the space in which it is hung. The tassels are heavy enough to convey the idea of safety and they echo pleasantly the neighboring architectural lines.

to excite our emotions, but to show us new beauty in nature, added meaning in life, and to reveal a higher plane of thought and action — this is the real function of pictures in our homes.

The best rule for selecting a picture is to look at it often, before you buy it. Decide whether it is below or above your mental level. As you look at it does it suggest something new — really set you thinking, or do your eyes rub comfortably over it without any result? If a picture really enlarges your life, it is worthy of a place of honor in your home.

Never buy a picture just to fill up a space on the wall.

Framing the Picture

The best definition of a frame is that given by Ruskin, "A little space of silence around the picture."

The color of the frame should harmonize with the prevailing color in the picture. If it is a brown photograph the brown wood is of course appropriate. If it is a gray photograph the tone ought to be some variation of gray or black. If there are several colors in the picture it is sometimes advisable to have two colors in the frame. Suppose the picture showed a large expanse of blue sky and green grass; a dull blue-green frame with tiny spots of decoration in orange gold would be appropriate because that would make the blue of the sky bluer and the green of the grass greener. Besides the color we need to think also of the shade. This should match the middle shade of the picture. To go back to the brown photograph, there will be light tones of brown and very dark tones in the same picture. The frame should be like the medium shade between the light and dark.

Hanging the Picture

The first rule for hanging pictures is to put only a few in any one room. The Japanese, with their fine feeling for beauty, have a custom of displaying only one picture at a time, and this in a place of honor. The rest of the collection they keep in a closet especially designed for the purpose. Out of this storage-room they take their treasures one by one so that the full attention of the household and its guests may be

given to each picture separately. We may not care to go as far as this, but the general principle is a good thing to keep in mind. We get the same irritation through our eyes if there are a crowd of pictures in a room that we do through our ears when a number of tunes are played at the same time.

In any one room, or at any rate on one wall, it is better to have pictures of the same character — that is all oil-paintings, or all water-colors, or all photographs, or all engravings.

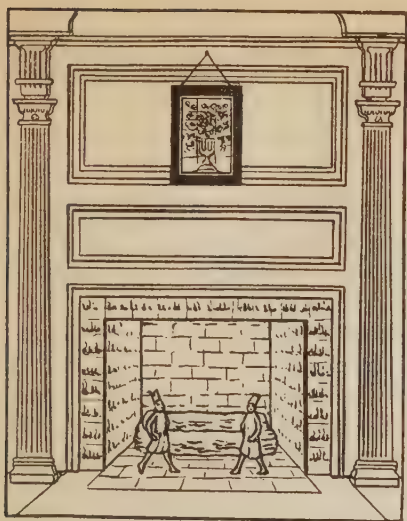
The background against which a picture is hung is also important, and should not contrast too sharply. Engravings and etchings ought to be hung against very light backgrounds. Photographs look better against a darker paper. If the difference in shade between the picture and the wall is pronounced, the picture either seems to be a hole in the wall or else comes darting out from it.

Pictures do not belong on strongly figured paper. If the wall is covered with a pattern which is interesting in itself a picture is lost when hung upon it.

The level at which pictures are hung should be that of the eyes of a person of average height. It is unpleasant to have to look far up at a picture. In most rooms this means that the pictures will hang just above the middle point of the wall. Most rooms are about nine feet high. The eye level of an average person is just about five feet.

Another thing to bear in mind is the relation of the proportion of the picture to the proportion of space upon which it is to be hung. A space longer than it is high calls for a picture possessing the same proportion. On the other hand, a space higher than it is wide looks best when ornamented with a picture of the tall panel shape.

For the work of holding the picture the clever device which is invisible is by far the best. This device has a brad driven through a metal hanger in such a way that the weight of the picture really helps to keep the brad in the wall. When the picture is in place the hanger is entirely out of sight. For a very heavy picture or for a mirror two wires and two hooks should be used. The old-fashioned method of using one hook has been discarded because the "V" shape made by the wire is out of harmony with the architectural lines of the room.



The illustration shows two cardinal sins in picture placing and hanging. In the first place the proportion of the picture is antagonistic to that of the panel against which it is hung. The panel leads the eye horizontally, while the picture takes it up and down. This discord is inexcusable.

The second sin is committed by the picture-wire which makes a dissonant triangle shape. The slanting lines, thin and small, seen against the dignified vertical and horizontal lines of the wood-work, are as out of place as a penny whistle in a symphony orchestra.

The frame itself errs in being too heavy both for the picture itself and the background against which it hangs.

In hanging pictures be sure that they are flat against the wall and not tilted forward in the old-fashioned way. To insure this, place the screws for the wire very near the top of the picture.

Pictures should be hung with careful regard for balance and spacing in the room as a whole. There should not be a number on one wall, and none at all on others. If there is but one available space for hanging them, then use only one or two pictures in that space, so that the other parts of the room will not be out of balance.

Each area of the wall space, between the architectural features such as doors and windows, should be treated as a panel which is to be decorated with pictures. In this way you can find out the best positions for those which are to be hung. It is a great help in doing this to use pencil and paper. Sketch various arrangements until the right one is found.

Of course the position of furniture along the wall will influence this — a big picture would have to be placed squarely over a table or sofa underneath it, and not to one side. It must seem to be supported by the piece of furniture and not give the effect of tipping it over by being placed with the

centre lines out of axis. In the same way a heavy picture must not be hung over a fragile-looking table. These are only matters for the eye, but they make the greatest difference in the attractive effect of the room.

Grouping Pictures

The best way to group pictures entails all the principles of composition in a painting and cannot be explained in a few words. But every one can learn a little about it by trying out various arrangements. If there are three pictures, for instance, — a number which makes a good group — it will be seen that, to make an attractive group one can be placed in the centre of the space and the others on each side a little above or below the horizontal centre line of the first picture.

Great care should be taken in arranging a single picture or a group, that they fit the wall space. If there are two windows, for example, do not put a picture between them so big that it touches the woodwork on either side, or in any way seems to be crowded into the space. Use a smaller picture that will make the distance between the windows seem greater. When the ceiling of the room is very low, the pictures can be hung so as to increase the apparent height. An upright picture or one higher than it is wide, is better for this purpose. They can be placed one above the other, if there are two; or if three, that on one side can be hung somewhat below the horizontal centre line of the middle picture and that on the other somewhat above it, thus accenting the vertical effect. These arrangements tend to make the ceiling appear higher. A very high ceiling can be "brought down" by using long pictures and arranging them on the same principle, only emphasizing the horizontal lines.

The sort of pictures which should be selected for different rooms is perhaps an open question. It is no longer the fashion to have certain subjects for certain rooms. The only warning necessary is to have pictures that are really good in themselves. Pictures that are above our present level of appreciation are the best choice because they help us rise to a higher level of taste and do not grow tiresome.

CHAPTER XI

HOME LIGHTING

JUST as the tongue clings to any strange contour in the mouth, so the eye, at night, dwells on the source of light in any room. It is therefore important to have this source attractive and reposeful. Three things must be considered to make it so, — the amount of light, the kind of light, and its distribution.

Since our great-grandmother's day the quantity of light usually obtained from a single source in the home has increased two hundredfold. The structure of the eye has not kept pace in strength. Our danger lies much more in overlighting than in underlighting. Weak eyes are often the penalty now of too brightly illuminated work. We have taken the standards for our homes from what we have observed in public places, without making due allowance for difference in purpose. We have been "newly riches" too, with our fresh possibilities of brilliancy.

The ideal lighting for the ordinary room is that which provides the proper quantity of light for such work as usually goes on there at night.

The number of lights necessary to produce the requisite illumination depends very much on the character of the furnishings in the room. If you want to save gas or electric light bills avoid dark wall-paper, elaborate hangings, complicated patterns on furniture coverings, and materials with thick pile.

Kinds of Light

The kind of light which we employ depends first on the material used for combustion. Kerosene is odorous and a burden to the housewife, but it is capable of producing the best light to sew or read by in the evening. Gas uses up the oxygen in a room. Without a special mantle it flickers; yet it is less dangerous to the eyes than an unshaded incandescent glow. The electric light and the gas-mantle light need to be shielded carefully to be safe for ordinary use.

Beside the nature of the light we need to think of its color. This is less a quality of the light itself than of the shade used around it. The most useful hues to use for shades are those found in the middle of the spectrum, — golden yellows and glowing browns. The colors at the ends of the spectrum, red and blue, are useless as illuminants. Blue is impossible. Red, because we associate it with fire, is a cheerful color, but it is not a good one to live with. It is overstimulating to the senses. Not for nothing was red chosen as the color for danger signals. Orange and green are usually successful if shades of each are chosen inclining to yellow.

Distribution of Light

The distribution of light is a problem which must be separately solved for every room in the house. Direct or indirect is the first question. The indirect method gives a mellow, diffused light. It largely eliminates shadows. Its disadvantages are that it concentrates the light on the ceiling where there is no excuse for light, and that it is comparatively expensive. Because it lights the ceiling so strongly it makes a high room look higher. In a small room it gives the occupant the feeling that he is standing at the bottom of a well.

Direct lighting may be either by central chandeliers or side lights. Central chandeliers are good things to avoid wherever it is possible to do so. They pull the centre of interest in a room up too high and, no matter how carefully designed, irritatingly interrupt the vistas which should be the chief charm of any house. In a living-room a chandelier is at best a makeshift. Side lights and lamps carefully disposed are the best solution of the problem here. For the bathroom side lights are best. One light pendant in the middle of the room makes shadows which are trying to the eyes and in the way of the man of the house when he shaves.

For the dining-table at night no method of illumination has ever been invented which can equal candles. They are soft, sufficient and picturesque. Conversation flourishes under their influence, and the appearance of the diners is much enhanced. A "dome" was stylish a few years ago, but ex-

perience taught us that it cast a glare on the cloth which was nerve-racking and that it could not be swung low enough to hide the bare light from our short guests. It has therefore been practically abandoned. If still in use it should be protected by a screen of silk or gelatine film fitted just inside its lower circumference.

Since the living-room is the most important room in the house, let us take that in detail. There ought to be enough lights there so that we can use it for general purposes if we need to do so, a party in the evening, perhaps, when no one will sew or read. This means two or three side lights for a room about fifteen feet square, finished in light tones and containing no absorbent surfaces. In addition we need to have movable lamps enough so that all the members of the family may have a comfortable place in which to do close work at night. These lamps should be placed primarily for comfort. If they can also light up the most attractive places in the room, so much the better.

The shades used for the lights give the key-note of color to a room. Material for them should be chosen by daylight and artificial light both. The texture must look well, also, with a strong light shining through it. Shades should be lined with white. The greater the "spread" of the shade the larger the area of light about it will be. In choosing a shade be careful to see that it comes well below the light over which it is to be suspended. The sum of the whole matter, then, is not to use too much light and to place what we do use where it will be both convenient and picturesque. A little study of Rembrandt's pictures will convince of the charm which lies in one or two spots of light glowing out of a soft surrounding darkness.

Definite Suggestions for Lighting Arrangement

For the kitchen an overhead central fixture — close to the ceiling — will provide general illumination; but wall lights should also be installed to provide a direct light on, 1 — the sink; 2 — the range; 3 — the kitchen cabinet and work table; and 4 — the refrigerator, making sure that when the refrigera-

tor door is opened it will not swing into the light and cast a deep shadow into the interior. All this does not necessarily require four separate lights, for often one of the fixtures can be so placed as to light two or more of these stations.

As for the fixtures themselves, the simpler they are the better. The kitchen is a workshop; esthetic conditions are secondary.

"All closets to be well lighted" is a legend that should appear in all house plans. A dark closet is a time and patience waster.

The front hall comes next. Too often it is cheerless and gloomy, suggestive of an undertaker's establishment. Really the hall, while preserving an air of semi-formality, should be cheerful, well lighted, and hospitable in appearance. I like the hall lantern which, fortunately, is now in vogue. The illustration shows an attractive fixture for use in modest homes, and the designs range from the simple Colonial pattern, through the decorative fantasies of French periods, to the more massive and ornate creations of the Italian Renaissance. A moderate light rather than a dim glimmer or a brilliant glare is the logical light for the front hall.

Bedrooms demand general illumination, which is best provided by a central ceiling light and in addition special localized light for use at the dressing-table mirror. The ceiling fixture, here as well as in the kitchen, should be as high above eye level as possible.

The ceiling light may be of the indirect type, or veiled by an inclosing silk shade; but the light at the dressing mirror should be direct, unveiled, and the fixtures so placed or suspended that whoever stands or sits before it receives a flood of light on his or her face.

In addition to, or in place of, the ceiling light, wall bracket lights are always suitable, and are quite generally used.

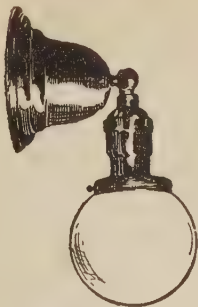
Rose-colored shades, yellow or amber, are all suitable for bedrooms, and color harmony can be achieved by having all the shades of the same color and material.

A light on a table near the head of the bed is a useful and convenient feature of bedroom furnishing.

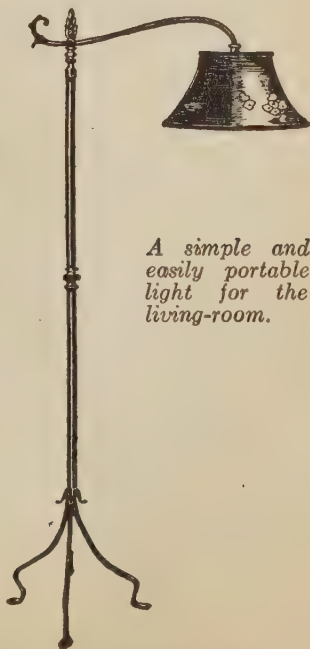
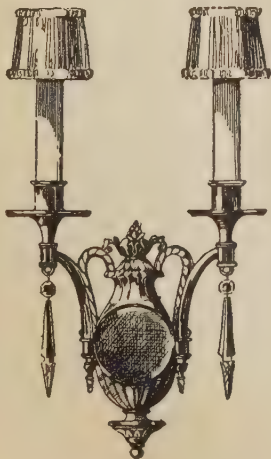
I come now to the dining-room and its lighting. What a



Two simple hanging fixtures for the hall and a wall light for the kitchen.



Wall-fixtures for an elaborately furnished room.



A simple and easily portable light for the living-room.

succession of experiments it has witnessed. Most of us have memories of a time when the dining-room in every apartment was overwhelmed by a huge leaded-glass dome suspended like a menace of impending doom over the dining-room table; and all decorated in ghastly tones of Tuscan red and chrome green.

But throughout all these years in many homes of good taste one type of lighting for the dining-room persisted and survived. The old-fashioned candle in its crystal, silver or brass candlestick still holds its own as the producer of the mellowest, friendliest and most cheerful illumination yet devised for lighting the table and the faces of those gathered around it.

Of course the candle light should be reinforced by wall-bracket lights, each one shielded from the eyes, however, by means of silk, paper or vellum shades or shields.

But if candle lighting seems too cumbrous a system — and to this “press the button” generation, lighting a match may seem a laborious undertaking — an overhead light may be used in conjunction with the wall sconces.

In that case the most beautiful and suitable sort of fixture is the old-fashioned chandelier with upstanding electric candles; of these latter there may be four, six or more, depending on the size of the room. In every case the bulbs should be shielded from the eyes by means of individual cap shades of the same material and color as the wall sconce shield.

Silver fixtures are very generally used in dining-rooms, but fixtures in Colonial brass or pewter, antique gold or enamel finish are in good taste, as well. Four two-candle wall fixtures are sufficient to light dining-rooms of medium size; two above the serving table (which requires a good light) and the other two on the opposite wall to secure formal balance.

Next comes the living-room, — the most complex room in the house. How should it be lighted to serve the needs of every member of the household?

Ceiling lights in living-rooms have “gone out” — this in a twofold sense. You don’t see them any more in the better type of newly built houses.

Overhead direct lighting is hard on the eyes; indirect or cove lighting illumines the ceiling instead of the objects in the

room itself and destroys the delicate balance of values that should exist between floor, wall and ceiling.

The sensible lighting, the comfortable lighting, the most charming lighting for the living-room, then, is that which comes from side wall lights (well shaded) for general illumination, and shaded reading lamps for special uses.

I need not, at this late date, elaborate on the convenience and comfort afforded by push buttons beside entrance doors of all rooms. This is an elementary consideration. But I do want to emphasize the importance when building a home, of providing funds sufficient to purchase lighting fixtures that shall be decorative assets rather than liabilities. Cheap-looking fixtures may ruin the appearance of a room.

The Selection of Shades

A lamp shade should protect the eye from the direct rays of the light and permit the light to radiate for a proper distance on every side. Barrel-shaped shades contract the light and are fit only for use as decorative accessories. Too many panels, medallions and inserts, as well as too many colors, cheapen the shade.

Cold colors like blue, deep purple, and green are not for lamp shades. Think of the effect of a blue light on the complexion! And how sombre and funereal a black shade is! Shades in warm colors, like amber, gold, yellow, and old rose, help to create the cheerful glow which we all associate with lamp light in a room.

In order that there may be lamps wherever needed, be sure, when building, to insist on baseboard outlets on every wall — and two on some.

The selection of the proper shade for the light is most important. I have seen the beauty of many a lovely room absolutely spoiled by the neglect of this most important detail. They are too large or too small, too strong in color, or all wrong in color, soiled, mused or cheap looking.

The horrible cheap glass shades with their bead fringes are now unanimously banished to the attic, so we do not have to consider them any longer. Parchment and taffeta

have taken their place for formal rooms, and chiffon or gauze over silk, China silk, organdy, nets, filet lace, cotton prints and chintz are all used in various ways.

It is not easy for the amateur to decide on the correct size for a lampshade. It is one of the problems that really takes a trained eye. There is no absolute rule that can be followed. In general, a table lamp looks best with a shade whose bottom diameter is about the same as the height of the shade from the table; but this rule has to be tempered a bit by the style of the lamp.

A shade must always be deep enough to cover all of the mechanism of the lamp, by which I mean the bulbs and all of the piping that shows above the ornamental base.

The shape must be governed by its use. That is to say, for a reading light a shade should have a decided flare; for a piano lamp the shape is more like a large drum; and when a lamp is to stand on a mantel or dressing table the narrow oval shade is best.

On the double wall fixtures, if the sockets are eight inches apart or more, the little individual shade or shield is possible. But when the lights are close together, a long, narrow shield covering both lights is much smarter looking.

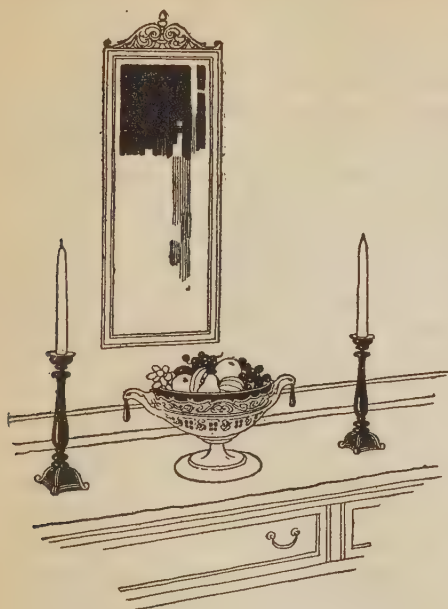
Fixtures and Lamps

There is now no real excuse for ugly fixtures. There are so many different styles, that the only questions to be considered are those of expense and appropriateness. It is very simple to turn a vase or candlestick into a lamp by setting in it a fixture that can be bought for the purpose.

In selecting lamps for a room, care must be taken to vary their design and shape, else the room will look spotty. Only in very formal halls, or in hotel rooms, should all the lights and their shades be alike. Lack of attention to this point will make of each lamp a spot, while variety will make of each lamp an object of interest.

A Chinese jar, silver candlestick, gilt wall fixture, and a wrought-iron stick can all be wired and used in the same room. With varied shades their difference will add great

charm to the room. It is not the material of which the lamp is made, so much as it is the design in which the lamp is carried out, that makes it good or bad, or that determines



Candles are also decorative by day.

right in a room with a crystal fixture, but it would be all wrong in a Chinese room, or where the other lamps were Colonial in type. In the latter room we probably could use the same iron standard stripped of its flowers. It would then stand out in beautiful simplicity.

All the rules for decoration must be remembered in planning for lamps. The light in the room must be distributed evenly. The wall lights must be carefully balanced, and the lamps be dotted about the room with due consideration for their decorative value, by day as well as by night.

the question as to what can be used in the same rooms. Much better a simple shape of earthenware than the majority of tortured designs sometimes shown as "modern." Ginger jars, the ordinary old brown bean pots and small gray pickle jars make delightful lamps.

An iron lamp with delicately wrought flowers is



A well-proportioned lamp.

CHAPTER XII

SMALL ACCESSORIES

HAVE you not seen a woman, dressed in a new and lovely gown and hat, completely ruin the otherwise smart effect of the costume by adding to it, here and there, bits of jewelry, rings, a brooch, necklace, a bracelet, without regard to color scheme, line or suitability? Why does she do it? Because she has them, and probably, though unrealized by herself, subconsciously wants others to know that she has them. One single jewel, to emphasize a color, one string to accentuate a long line, would have been perfect; but by overdoing, by not considering the detail, she has ruined the whole.

Exactly the same thought that made this woman spoil the smartness of her appearance is too often the thought that is back of the litter of things with which we strew our rooms.

Ceiling treatment, wall covering, floor covering, fundamental pieces of furniture—these we cannot always change as we would, but the accessories of the room, those things that add personality, homelikeness, daintiness, and comfort, are under our own control, and it is in the manner in which we handle these that we show our good taste.

Accessories Establish Personality

A very clever demonstration of this was given in a play in New York not long ago. The scene opens in the sitting-room of a hotel, and the entrance of the heroine is preceded by that of her maid, who immediately unpacks from the boxes that she carries a number of sofa pillows, table runners, photographs and books, and in two minutes the room is so transformed that the audience has no difficulty in grasping the personality of the mistress who has not appeared.

It is through the smaller objects in the room, then, that most tales are told about ourselves, and as they are within our control, we must give them careful attention. For our peace and comfort, there must not be one object that is not there for use—nothing must be out on display.

 Our White Elephants

Almost every home is burdened with a collection of objects which have to be tolerated instead of really used or enjoyed. As we grudgingly wash, dust and polish these things we long to be rid of them. Since they never get accidentally broken we look sheepishly about for a victim upon whom we can wish them as a gift, but any one who has been presented with any cast-off bric-à-brac can hardly salve his conscience with such mock generosity. The fact is, we are just emerging from a deluge of Victorian tawdriness into a finer period of self-restraint and genuine esthetic righteousness. The first question is, how to get rid of our undesirable household stuff. Some of it has real silver in it, some of it is "made by hand," some of it is "very old," some of it is "very new," some of it was "imported," some of it cost quite a bit and is still "perfectly good," although good for nothing. So many articles claim unmerited protection that we weakly allow our houses to become storage warerooms instead of homes.

Let those first ornate products of the turning lathe end their existence now on the open fire, while the family witnesses the untimely fate of affectation and disorder, even in furniture. A calm demonstration of esthetic justice on the family furniture would clear the way for real art enjoyment, founded, as it should be, on common sense. Honest usefulness, genuine beauty or both, should be demanded of every article which offers its services to the homemaker. On this basis our decisions should rest.

When it comes to cut glass we are reminded of the waiter in a Southern hotel, whose chief duty it was to serve eggs in every conceivable form. A certain guest grew tired of the diet and one morning asked the waiter to eliminate the eggs. After prolonged absence the waiter returned in distress to say, "I'm sorry, boss, but we ain't got the machinery for eliminatin' eggs." There seems to be no special machinery for eliminating cut glass, although cut glass and all its imitations can never compare in usefulness or beauty with the simple forms of clear glass found even in the five and ten cent stores. Cutting glass is dangerous to the cutter and almost

invariably fatal to the beauty of the glass. It substitutes heavy glitter and show for the light crystal clearness of the plain glass. Like Rebecca's pink parasol, "it is an awful care" to the housekeeper.

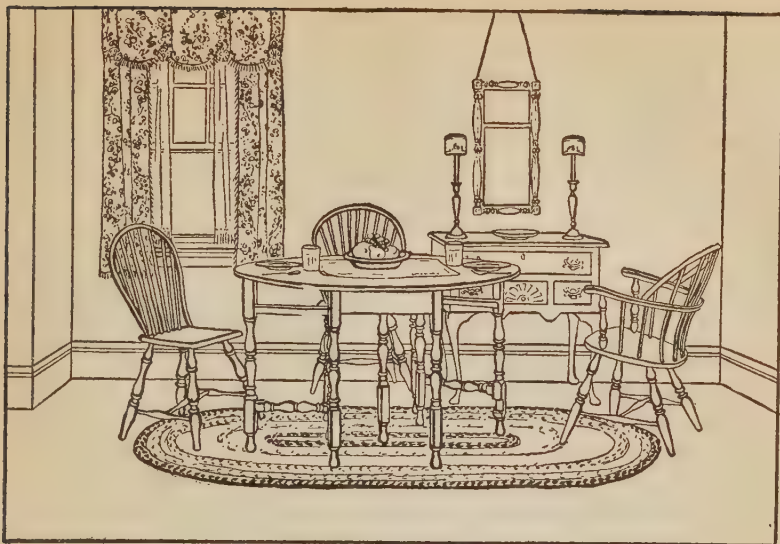
We may hope that happy accidents will gradually remove these costly and heavy frailties from our midst. Art is never extravagant. In fact economy of effort, material, and time is a fundamental law of art. Art, once thoroughly understood, would greatly reduce the cost of living and add immensely to the joy of life.

So far as our house-furnishings are concerned, we can and should have peace, even if it takes war to get it.

Ornate china takes its place with cut glass as a burden hard to shift. Let those whose consciences rebel at deliberate execution leave it to gravity by placing undesirables near the edges of shelves, or even allowing the children to put them away. It is not wastefulness, it is fundamental economy to clear our days of useless tasks, to simplify our surroundings and make housekeeping less frantic and fussy. Life has become so serious, moments have assumed such importance, that to waste them in the care of useless and ugly things is intolerable.

Having bravely proceeded, as nature does, to eliminate the useless and ugly from our surroundings, we may turn to the problem of orderly arrangement of what remains. Accepting the house itself as a fixed quantity, with its floors, walls, cabinets, shelves, windows and doors, how shall we make it the very embodiment of home, suited to our needs and as near as may be to our ideals?

Bring forth then the furnishings which have been saved from the eliminating machine, the furniture which can stand gracefully on its own feet and do its work adequately, the clocks which can not only keep time but look pleasant about it, the lamps or fixtures which lend charm of form and color by day and properly distribute light and shadow in the evening. Bring forth also the little things, the vases, candles, jars, bowls, boxes and books, the trinkets of life which are to the room what jewelry and trimmings are to a costume. It is these things which complete or spoil the whole scheme of



These two pictures give wordless proof of the virtue of elimination.



a room, and since we have removed the bad, we have only to place well what is left, and the effect should be charming.

The principle of grouping is most important. Just as the landscape architect masses his trees and shrubs, so the house-keeper should know the art of grouping, or putting things together, especially if there are few instead of many to arrange.

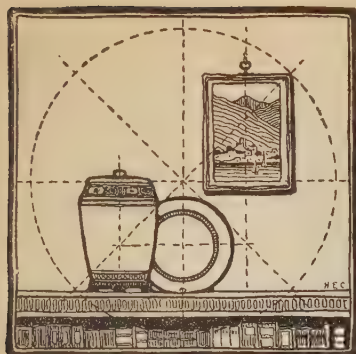
It is a common mistake to suppose that scattering things about makes them look like more, or fills the space better. But spaces should not be filled. Spaces are valuable. Things should simply be happily situated in the spaces of the room. The principle is the same as in music. Three singers placed close together become a trio, and if their voices harmonize the result is more impressive than merely three times one. Scattering the singers over a large stage would disorganize both the trio and the stage. The eye is not different from the ear in this respect. It prefers to dwell contentedly upon united interests rather than to jump restlessly from one object to another. Three articles skilfully grouped count for more than many scattered objects.

Things may be said to form a group when they appear united. This does not mean touching or crowded. If the space between two objects is less than the diameter of the smaller one, the eye accepts them as a unit. They appear together, just as a little boy within arm's reach of his mother is with his mother. Out of reach means separation.

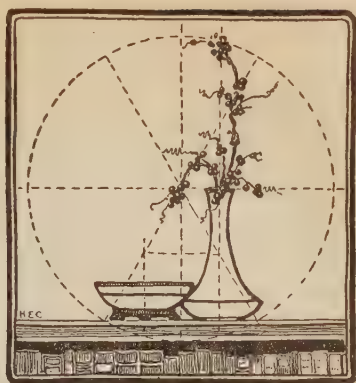
It is well to remember that we see everything as through a periscope. The eye takes in a circular field in which the mind promptly draws vertical and horizontal diameters marking the centre as suggested by dotted lines in the illustrations. This point is the place of keenest observation. A group should be balanced around this centre to fill the visible field and so give pleasure.

Having arranged a group, take a piece of string and try to describe a circle in the air as though tracing around it. See if the important lines of the group fall into some orderly relation to the lines of the circle. Geometry becomes a welcome friend when connected with the real problems of life.

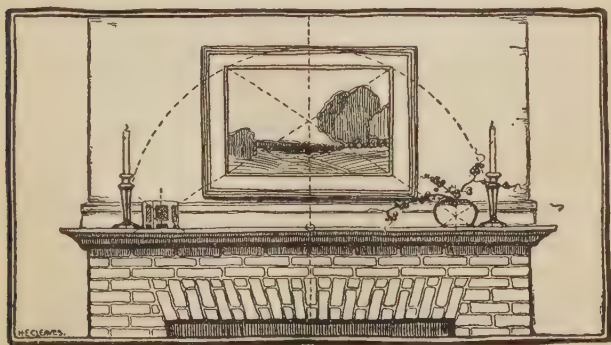
"I know what I like, but I don't know why" is a pitiable



An orderly arrangement which is not in the least stiff.



Dotted lines represent the "trial by string."



See how every point in this arrangement is related to all the other parts.

confession of mental laziness on the part of an intelligent man or woman. We must know why. Housekeeping is rapidly taking its place among the scientific and artistic pursuits of modern life.

Constant experiment in rearranging small accessories provides an education in taste. By actually placing objects in different relations to each other and choosing the happiest groupings the homemaker may acquire the same fine sense of composition as that possessed by a skilful painter.



SUMMARY OF THE PRINCIPLES OF GOOD TASTE

In home furnishing the comfort of the family is the first consideration.

This means that both utility and beauty are adequately represented.

Simplicity, fitness, dignity, and serenity are the key words necessary to the expression of good taste in home furnishing.

This drawing of the fireplace end of a living room illustrates the principles of good taste. In it the comfort of the family has been provided for. There is a big easy chair for father, a medium-size "woman's" chair for mother, and a davenport for the children. The desk is well-placed and lighted for use. Beauty is achieved in the carefully selected pictures and ornaments. There is dignity in the architectural harmony of the room while the restful simplicity of open space on walls and floor completes the charm of a homelike interior worthily expressing a wholesome and cultivated family life.

PRISCILLA
HOME FURNISHING BOOK

SECTION TWO

In Section Two the general rules stated and illustrated in Section One are applied in detail to each room of the house. The kitchen is first considered because we have come to feel that it is the most important center of household affairs. Then come definite plans for furnishing dining rooms, living rooms, and bed rooms.

The expression of our best selves in our home furnishing is a fascinating ideal which these pages may aid in bringing nearer to reality.

CHAPTER XIII

A PLAN FOR PROCEDURE IN FURNISHING

First

Make a complete list of the furniture essentials for each room, on paper. Include rugs, draperies, lamps, pillows, curtains, pictures, mirrors, and other accessories.

Second

Draw, to scale, a diagram of the floor space — a ground floor plan of the room, showing all the openings and wall spaces.

Third

Place all the furniture in the room — on the diagram, of course — grouping it to conform to the wall spaces and windows, and with the family and its interests in mind.

Fourth

Visualize the picture in terms of color, which means a decision on the scheme of color which is to prevail. Place each article and each grouping with that thought in mind.

Fifth

Work out a budget in which an approximate amount is designated for each article, to insure a balanced apportionment.

Sixth

Finally, having made the plan on paper, and visualized the entire room so clearly that it forms a vivid picture in the mind, take a trip to the place where the furnishings are to be selected and bought.

And Finally

Make sure that the wise basis of judgment given by William Morris is adhered to, in having nothing that we do not know to be useful or believe to be beautiful.

CHAPTER XIV

KITCHEN AND BREAKFAST' NOOK

IT may be hard to believe but the typical American bath-room and kitchen are perhaps the most artistic rooms in the average home. They have been carefully thought out, the colors are appropriate, the equipment is adequate but not overstudied for effect. We never come so near being artistic as when we try to be sensible, and we often achieve only affectation when we strain our nerves to be artistic.

A room which is nearly square works out to good advantage in planning steps. Eleven feet by twelve seem to be about right for the average kitchen. There is space enough for all the essential furniture, and no waste room.

The stove should have a ventilating hood over it which is piped into the chimney and the gas water heater also ought to be piped into the chimney.

The kitchen may well be like a big white bird with two white wings, the pantry for one and the breakfast-room for the other. When the pantry forms a passageway from the kitchen to the dining-room, the arrangement saves a good deal of travel. In the process of serving a meal dishes can be taken from their places on the pantry shelves as we go to the dining table from the kitchen.

Decorative Details

Decorations are reduced to a minimum. We do not like to have our kitchen look as inhuman as an operating-room in a hospital, neither do we want fussy ornaments to take care of. One picture apiece we use in kitchen and breakfast-room, and change them whenever we tire of them.

A practical finish for walls and ceiling is egg-shell enamel paint over two coats of ground color. This makes the whole surface washable. With the increase of knowledge and enjoyment of working in scientific ways, our kitchens have become delightful laboratories in which we are tempted to linger.

Some modification of white is really the best background for the kitchen, and cream tones and ivory are both among the more attractive choices. Pumpkin-yellow when used in



Do not neglect a suitable chair for the kitchen.

Casement windows in the breakfast alcove open out cheerfully to each new day.



not too large quantities is also delightful, and white with touches of warm blue succeeds admirably.

So far as the work of caring for white paint is concerned, it takes no longer to keep clean than any other color. The only difference lies in the way our time for taking care of it is distributed. With a dark finish we could let spots go and then take half a day once in a while to go after them all. On the white surface where they show, we simply clean up as we go along. Time and labor in the end are the same.

For the floor nothing else has the perfection of linoleum in its restfulness under foot and the ease with which it is cared for. The ideal pattern is called Granite, a softly flecked design in either blue or brown, which will not show tracks.

☼ *The Question of Draperies*

Whether or not to use draperies at the windows depends on the time the homemaker feels she can afford to expend in caring for them.

Saucy checked gingham curtains at the windows, in pink and white, blue and white, or yellow and white, according to the scheme you are using, are an addition. The larger checks

of one-half inch or more are more effective than a pin check unless the kitchen is tiny.

If we decide against the cloth draperies it is easy to stencil a gay pattern on white holland shades which may easily be made at home. Still more color may be introduced by making roller shades of glazed chintz.

Kitchen Color Schemes

Have you ever noticed how the personality of some women seems to penetrate and cling to all their surroundings—even to their kitchen color schemes? It is this personality which transforms the furnished house into a home; it is this same instinct which changes the kitchen from a place of drudgery to one of contentment gained from the feeling of pleasure in doing things there. If your surroundings are cheerless and ugly, you will only be conscious of the work to be done and of the desire to finish that you may be free to seek pleasanter quarters.

If you must do your own cooking, pay a few dollars less for your parlor draperies and put the difference into scrim curtains for the kitchen windows. If necessary, do without a certain willow chair you had your heart set on for your bedroom and buy a porcelain top for your kitchen table.

I know a little bride who economized on her furnishings for the entire house to be able to have an attractive kitchen.

"I wanted to make salads and cakes and desserts and things and it is *such* fun doing it in a pretty room. Come out and just let me show it to you."

A Blue and White Scheme

Her kitchen belonged to a new eight-room concrete house in a town of moderate size. There were all the conveniences of heat, light and water. To make the room attractive, therefore, required only the expenditure of a little thought and money.

Because this particular bride had blue eyes and looked very, very dear in a big blue chambray apron, she decided to use old blue as her color scheme. The woodwork was painted a soft gray-blue, which never shows soil yet always



A gay breakfast room at the Priscilla Proving Plant.

looks clean. A clear blue and white block pattern of linoleum was chosen for the floor. This same pattern covered the walls to a height of four feet and was finished off with a plate rail painted the same color as the rest of the woodwork. The walls above the plate rail were calcimined a pale warm gray. At the windows hung cream-colored scrim curtains that had blue and green vines rambling pleasantly up and down upon them. They reached only to the sill and were drawn closely back to the window frame.

Among this bride's wedding presents were two white earthenware window-boxes with quaint blue figures gamboling on them. The donor would doubtless have counted it an uncertain compliment could he have seen them decorating the kitchen windows, but if the truth were known, this was the highest honor that could be paid them in this household. They were filled with flowering bulbs in winter and the sunlight which poured in over the blossoms kept the gray blue tones of the room from appearing too cold. The window-boxes were serviceable as well as beautiful. They provided, besides flowers, a sufficient amount of parsley to garnish every dish needing a festive touch.

The kitchen table fitted into a space between two doors and over it were three glass shelves of graduated width which held conveniently to hand household jars of spices, tea, pepper and other articles bought in small quantities.

 Gay Jars and Lacquered Tins Are Both Dainty and Sanitary

There is a German make of household goods, carried by all department stores, which includes all these blue and white articles, and the durability of this porcelain is equal to that of any metal. Rolling-pins and potato-mashers can be had in this ware, handles for kitchen knives and spoons and other devices are made of the same blue patterned white porcelain. White lacquered tins for coffee, bread and cereals are equally dainty and sanitary.

Cooking utensils in blue and white are numberless, from the dish-pan to the smallest measuring cup. There is an odd shade of old-blue—the shade used in this kitchen—

which is easily kept in perfect condition, and there is also a dainty brand of plain white with a dark blue border and handle, which fits nicely into a blue and white color scheme. Bowls of every size, for every purpose, for mixing, for baking, with covers and without, come in the blue and white ware. Tea towels can be had in blue and white linen, and roller towels also if you prefer them to the more hygienic single service paper ones.

☉ *Brown and White and Copper is Lovely*

A brown and white color scheme is not so commonly used, but it is equally artistic.

In a more pretentious residence than the little bride's, a kitchen worked out according to this harmony proved a delight. It was all glistening white and soft brown with a glint here and there of polished copper. The floor and the walls up to the plate rail were tiled white, the woodwork was white and the coverings for the tables and the curtains were of equal snowiness. Glass shelves were used here also and jars and lacquered tins were of pure white with gold letterings.

There is a make of copper ware, especially designed for hotel service. Most of the articles made in this ware are too large and expensive to be practical for use in the average kitchen, but there are saucepans, stew-pots and small kettles to be had in the copper which prove a lifetime investment. The handles of these articles, in place of being soldered on, are riveted with substantial metal, making it impossible for them to become loosened. The copper is charming with your brown and white color scheme and matches very nicely the brown graniteware used for the other cooking utensils.

Rose and French gray is successful. Cream and violet is a combination both unusual and satisfactory.

Whatever the color scheme selected there should be no furnishings which will not bear the test of soap and water.

Have a definite scheme of color for your kitchen, as you would your living-room, and as articles wear out and need replacing, make your purchases with this in view—blue, brown, gray or white, it matters little. It may take a year or two to replace your odds and ends of kitchen furnishings



Utility and beauty combine in these two groupings.

with those of a definite color or shape to fulfil a set plan, but once the color scheme has materialized, you will never let it go.

⊗ *A One Woman-Power Kitchen*

In the One Woman-Power Kitchen who is the woman? The mistress of the house, of course. Which means that the kitchen should be made so comfortable, arranged so conveniently and equipped so efficiently that this woman, who must be wife, companion, mother, teacher, seamstress, cook, marketer, sock-darner, floor sweeper, waitress, budget-maker and all-round homemaker, shall not only have time and energy for all these arduous home duties; but for social, religious, cultural and civic interests, as well.

"Comfortable," "Convenient," "Efficient"; these are the three qualifications of a successful One Woman-Power Kitchen. Yet with all the articles published in scores of periodicals on the subject, how many kitchens have you ever been in that possessed even two of the three essentials? Consider what is implied in that one word comfortable, for instance. First of all, coolness in summer and proper ventilation. There can be no comfort in a room which is a combination of blast furnace and Turkish bath.

To insure a fair degree of coolness in summer there should be cross ventilation in every kitchen — windows on two sides. A kitchen imbedded in a house with windows on one side only is a crime against its occupant. In addition to the windows, every kitchen should be equipped with an electrical exhaust fan set high in the wall to drive out odors and the heated air that rises to the ceiling. These ventilating fans really are inexpensive — costing as little as \$32, and it is high time that they be ranked with running water and gas as kitchen necessities.

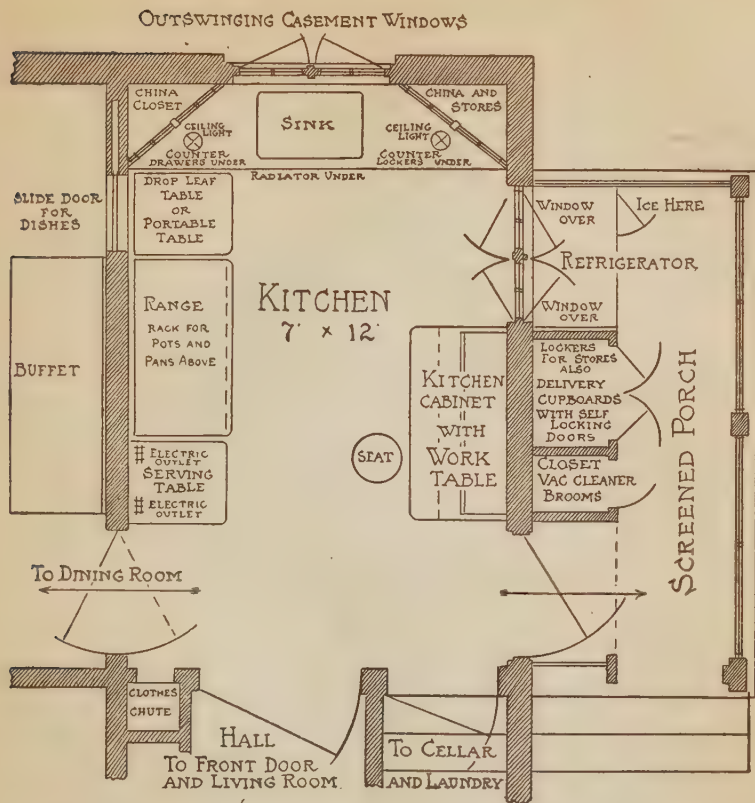
“Comfortable” means also a floor easy to stand on, and a chair or stool handy to sit on. Probably the most inexpensive floor covering for kitchens, in the long run, is a good quality of inlaid linoleum. A small rubber mat laid before the sink or cabinet will be a godsend to tired feet.

Now for the second qualification, convenience. Look at the floor plan and sketches of side elevations shown on the following pages. Reflect that the room is only seven feet wide by twelve feet long — measuring clear to the cellar door — and that the actual working space is only seven by nine; making this One Woman-Power Kitchen a study in compactness. Standing in the middle of the floor our “One Woman” can reach everything in one or two steps — sink, refrigerator, range, kitchen cabinet, garbage container or cupboards. And the space is almost wholly walled in by shelves, cupboards and lockers. Of course those cupboards which are too high for easy reach would be used for things needed only occasionally.

Every woman who studies this plan will wholly approve of the location of the refrigerator; most of it is outside in the porch where the icing is done; but the doors open into the kitchen just between the sink on one side and the kitchen cabinet on the other.

Think of all the steps usually taken in trotting out to the porch or pantry for refrigerator supplies! Many of the stores are kept in the corner cabinet next to the sink and in the kitchen cabinet itself.

The location of the range, too, has been chosen to reduce mileage, being close to the dining-room door, as it should be.



A plan of the One Woman-Power Kitchen showing its relation to other rooms as well as the placing of the work stations.

The serving table next to it is small but in itself is a notable convenience, and its efficiency is multiplied in value by utilizing the space beneath as a locker for kitchen utensils. All of which, you will observe, facilitates every operation concerned with the preparation, cooking, and serving of the food; steps and labor being reduced to a minimum.

Then, when it comes time to clear the table and return the dishes to the kitchen to be washed, instead of "rounding the horn" through the doorway and carrying them all the way to the kitchen sink, they are merely pushed through

the handy slide door in the wall and on to the table right next to the sink. Here the garbage is scraped into a small can or bucket, which is later emptied into the garbage can outside. (And, by the way, a garbage can white enameled with a foot lever for raising the lid is a back-saving device which will be appreciated by any one carrying a two-handed load.) Then the dishes are washed and as they are wiped are placed at once in the cupboard just over the sink table; or, better, they are placed in a dish washer and after being automatically washed and dried are left there till required for use at the next meal.

Efficiency is the third kitchen requisite. That, of course, relates to the equipment. But in discussing convenience I have mentioned several items that have to do with the proper equipment of kitchens.

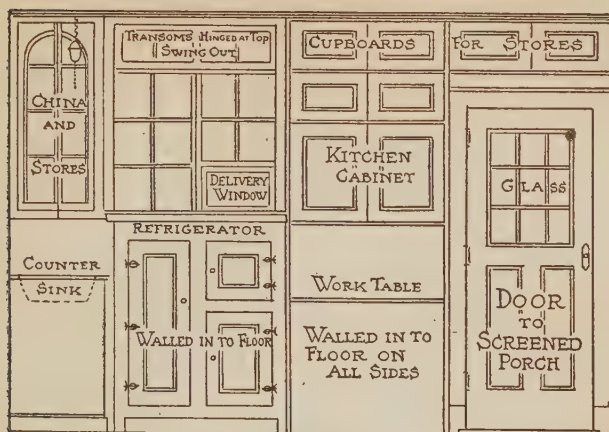
The kitchen cabinet, with its orderly compactness, is undoubtedly an essential in the modern kitchen; so, too, should be a garbage incinerator; and in the very near future there will be added a refrigerating machine to supplant the ice-box.

The built-in shelves and lockers beneath the sink table, the china closet above it, the rack over the range for pans and pots, the serving table next to the range—even the out-swinging casement windows—are all part of the efficiency equipment that makes “convenience” possible.

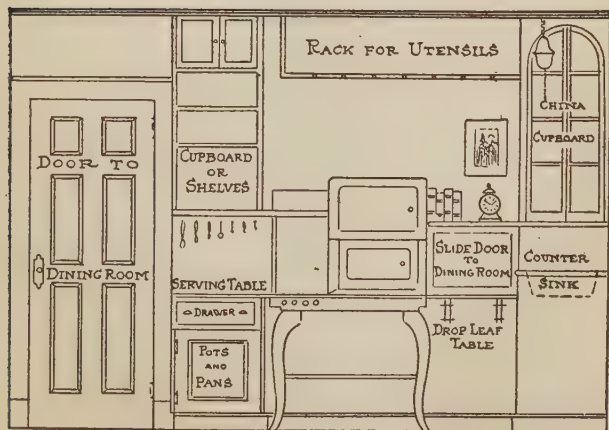
I must not forget the electrical equipment, particularly the most familiar and conventional feature of it—the lighting. One favorite indoor sport of house planners hitherto seems to have been to so light the kitchen that wherever the cook stands she throws a shadow on her work. The best way to accomplish this result is to light the kitchen with one fixture alone, and this one placed with mathematical exactness in the centre of the ceiling.

In our One Woman-Power Kitchen you will note that we have side-stepped this familiar blunder by installing two ceiling lights about three feet away from the end wall and on opposite sides of it, so that the sink, range and cabinet are all flooded with light.

Two walls of the One Woman-Power Kitchen.



EAST ELEVATION



WEST ELEVATION

In larger kitchens it would be better to have one central ceiling fixture for general illumination, and separate wall fixtures directly over the sink, work-table and range.

In the One Woman-Power Kitchen there is space for but one servant or helper—the modern servant—Electricity. And since this is true, the One Woman, even though the family income is limited, should be given the most generous allowance for electrical equipment.

The vacuum cleaner, of course, is part of all modern household furnishings; so, too, the electric toaster and grill, the percolator and the waffle iron (for use at the breakfast table); likewise the electric iron and washing machine.

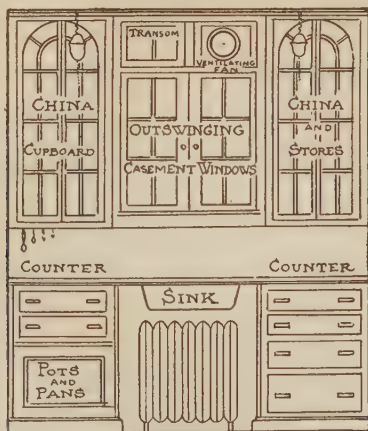
Now let us turn our attention to the sink; the bottom of it is thirty-five inches from the floor, which height has been demonstrated to be most convenient for persons ranging in height from five feet two inches to five feet six inches. There is comfort in this piece of equipment as well as convenience. A drain-board flanks the sink on both sides. This arrangement is so obvious in its convenience that even a manufacturer of household devices, one would imagine, would recognize its advantages and incorporate it into his product. But the fact is, that notwithstanding the barrels of printer's ink which have been devoted to the subject of the superiority of the two-way drainboard, most sinks shown in the market are the old-fashioned, deficient, single drainboard variety.

Right here is the place to speak of one feature of this One Woman-Power Kitchen which cannot fail to delight every housekeeper who has spent back-breaking hours in chasing dust and dirt to its ultimate hiding place, always under the heaviest piece of furniture available or on top of the most inaccessible shelf; it is the walling in of cupboards and cabinets not only clear to the ceiling, but also to the floor. The kitchen cabinet, refrigerator, sink table (except central portion) and serving table are thus walled in. This arrangement not only eliminates lairs for dust, but at the same time reduces the area of floor space to be swept and scrubbed. I would recommend that the space under the lower shelf beneath the range be treated in the same fashion.

Mention should be made of the devices for opening, closing

and locking the out-swinging casement windows without disturbing the screen, — an added efficiency feature.

By far the best walls for kitchens, as every one knows, are tiles; but if tiling is too expensive for this One Woman-Power Kitchen, the best substitute, in my opinion, is paint, — white lead and oil — four coats, the final coat to be an enamel



NORTH ELEVATION.

Cabinets and sink in the One Woman-Power Kitchen.

finish in a flat tone, not gloss. Thus finished, the walls are durable, hygienic and washable. A third wall finish for kitchen walls, and by some preferred to anything else, is a washable oilcloth-like fabric, put on like wallpaper. The sole disadvantage which this covering presents is one dependent on ventilation. If the air currents in the kitchen are not sufficient to carry off steam quickly the dampness may loosen the fabric until its weight makes it sag on the wall. This seldom occurs if the fabric was properly applied in the first place.

Cold water calcimine, because of the ease with which it may be renewed, makes a fairly satisfactory, inexpensive finish.

 Breakfast Nook

For a good many years we have turned up our noses at eating in the kitchen, partly because we did not take special care to have the kitchen one of the most attractive rooms in the house. Since we have begun the healthy habit of making it so, we are resuming the wholesome and labor-saving fashion of having breakfasts and sometimes lunches in the same room where they are cooked.

Most modern houses are now built with a breakfast nook either in the kitchen or closely adjoining it. Older houses may be easily remodeled to include this feature. Many kitchens, of a past generation, are sufficiently large to provide a pleasant corner where the nook may be fitted in. Often a butler's pantry, relic of our earlier days, may be renewed in usefulness by alteration into an informal place in which to eat. One of the cleverest rearrangements of a square kitchen is to divide it through the middle by a wide, shallow cabinet. On one side this becomes a dresser, on the other a kitchen cabinet. With one of the delightful painted breakfast room sets on the buffet side of the cabinet-screen two rooms result where only one was before.

CHAPTER XV

THE DINING-ROOM

THE dining-room, like the kitchen, is for a definite and restricted purpose. It is also a room which has only occasional use. For this reason many sensible women are beginning to question whether it is necessary to continue its maintenance. In some new houses the area formerly occupied by the dining-room has been added to the living-room to make a gracious space for the varied interests which centre there. Most of the family meals are then served in a charming breakfast nook or alcove. When there are many guests the meal is either taken outside in a good restaurant or served in the living-room.

For those who still maintain the necessity of the dining-room, simplicity is the keynote for furnishings. The whole color effect should be mentally stimulating and cheerful. Warm grays and especially tans are wise to choose for walls. A wood paneled wall is also pleasant. Its substantial air reminds us, subconsciously, of those great castle halls into which paced a procession of cooks bearing steaming platters of noble viands to set before the lord of the land. Blue is an unwise choice for the room in which we eat our meals. The color is associated with mental depression. Moreover it is difficult at night to get a blue room bright enough to induce a merry mood. There is usually the feeling that the company is assembled in a cavern of shadows. If the room is fairly large it will take a quiet patterned wall paper. A formal design in two tones with a classic motive is good if the furniture is Empire or Colonial in flavor. Overdrapes of changeable taffeta are charming with such a paper. One of the tones should echo the color of the wall and the other one repeat the color of the furniture. Such a scheme pulls the room together admirably.

In case a plain paper or an indefinite two-tone mixture has been used, cretonne or printed linen will give a cheery and informal effect if used for hangings. To make the neces-

sary note of dignity, however, even with cretonne, a flat-shaped valance treatment is advisable for the windows. If there is a wide opening from the dining-room into the living-room or hall, soften the uncompromising line of the door casing with portières which match the side drapes used at the windows.

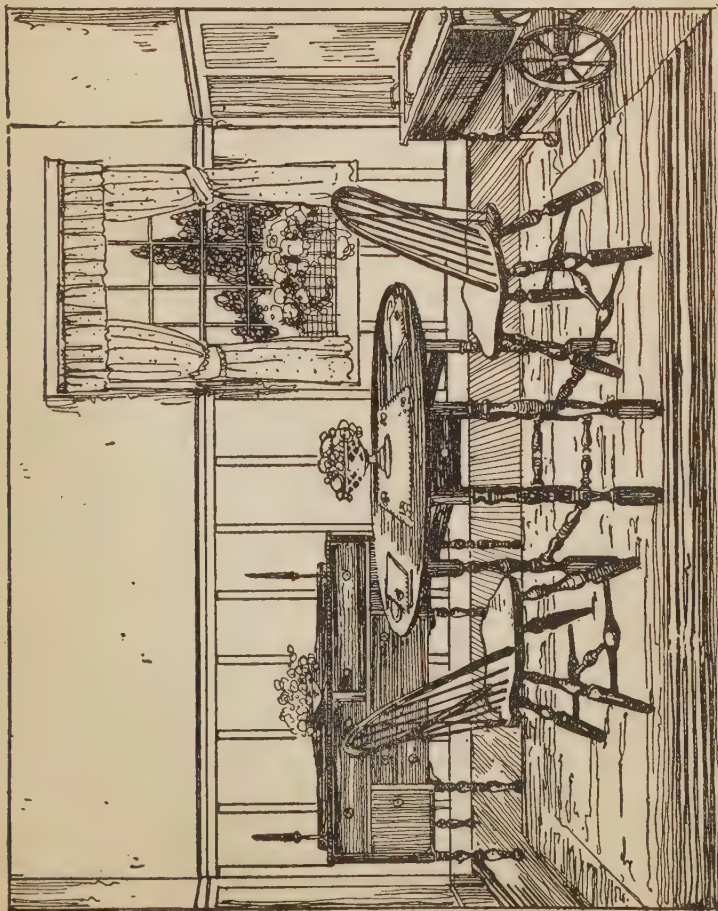
 Simplicity Is the Right Keynote

Furniture for the dining-room is most suitable when it is severely chaste in design. The classic restraint of some of the great eighteenth century designers like Heppelwhite or the Brothers Adam are splendidly suited to present-day needs. The scale is small enough to be appropriate for modern use. There are no unnecessary ornaments or construction members to gather dust and take time for care. There is also an appearance of strength which is the final requirement in this case.

Necessary pieces are the dining table, about half a dozen chairs and a buffet or serving table. The china closet is no longer popular. It suggested the show case and the salesroom somewhat too strongly to be quite acceptable in our private homes. We have also got rid of the mirrors that a childish desire to multiply our possessions, at least in appearance, led us to attach to our buffets. And while we are on the subject of mirrors we need to remember that fastidious taste banishes them, as well as clocks, from the dining-room. We do not want to be embarrassed by our own reflections, physically, as we eat. Neither do we want to be reminded of the flight of time. Meals, ideally, should be leisurely affairs. A clock brings in the atmosphere of the railroad station and renders the room commonplace.

Pictures for the dining-room, if any at all are used, need to be impersonal. Fine portraits of a previous generation are fittingly hung where the family gathers regularly. Few of us, though, are sufficiently fortunate as to have them. Portraits of members of the family now living are obviously out of place in a room where the original is to be contemplated in the flesh about three times every day. Landscapes are delightful because they open a vista through the wall into the great expanse of earth and sky in which we find most

For the average home there is a special appropriateness in the charm of informal furnishings, such as these, for the dining room which has the most frequent daily use. The wholesome economic conditions of the day force us to save labor, time, and money. We are beginning to question the value of devoting a large space to ordinary use in the short periods devoted to the average meal. A smaller space and less ostentation seems better.



zest to eat. Architectural subjects are safe but most of them, like many perfectly safe things, hold comparatively little interest.

Floor coverings are chosen first from the standpoint of utility. A small pattern with mixed coloring is practical. For an oriental rug the Feraghan offers both delightful colorings and design. Chinese rugs usually have too large spaces of plain color to be wholly desirable. Among the domestic weaves the second quality Wilton is just about right.

The Choice of a Table

Whether to buy a round, a square, or a refectory table depends primarily on the shape of the room and the atmosphere it is desired to create. A round table seems to be more hospitable than either of the other types. If the room is small and nearly square a round table is almost a necessity. The square table sets to the best advantage of all. It affords more room and the meal can be placed more effectively on it from the standpoint of design. The refectory type is a fad. It was developed when people ate on boards laid across trestles. This type of table scarcely ever sets to good advantage except in photographs. There is not enough knee room for those opposite each other at the table, and the guests at either end have only long-distance communication.

The gate-leg table is a charming type. Its only drawback is the number of places under it to dust. It is suited to small rooms and informal effects. Recently there has been a revival of armchairs for the dining-room. They are made no larger than the side chairs and the arms are as short as the seat of the chair. The theory is that guests, especially men, are more comfortable in them because the arms provide a place to rest the hands between courses. They also give a delightful sense of firm support. A number of smart houses are furnishing the dining-room exclusively with arm chairs and using no side chairs at all. In any case slip seats are desirable. Slip seats also have the added advantage of being easily altered to harmonize with different schemes. They may, for instance, be covered with cretonne in summer.

☉ *Three Schemes in Outline*

FORMAL

Table and chairs	Mahogany (Chippendale) dark blue leather slip seats
Rug	Feraghan in tones of rose and deep tan with touches of dark blue
Walls	Canvas, painted cream, with panelling effect in wood molding
Pictures	Two flower panels repeating the colors in the rug
Buffet	Mahogany
Accessories	...Pair of tall brass candlesticks and samovar on buffet
Hangings	Cream brocade edged with rose cord. Rose tie-back

SIMPLE AND HOMELIKE

Table, chairs and buffet	..Oak, finished in craftsman gray
Hangings	Rose rep lined with gray green
Walls	Gray ground with indefinite pattern, suggesting flower forms, in rose and gray green
Pictures	None
Accessories	...Silver candlesticks and black pottery bowl for flowers

COTTAGE TYPE.

Table, chairs and dresser	Birch, natural finish: chairs rush-seated, high, straight-backed
Hangings	Ivory challie with tiny black pattern printed at wide intervals
Rug	Two tones of brown with small geometrical figure
Walls	Tan stipple-tone paper
Pictures	Two landscape prints in antique blue frames.
Accessories	...Copper bowl (large): blue Canton china plates and Dresden ware on dresser

CHAPTER XVI

THE LIVING-ROOM

SUPPOSE we undertake to paint a picture on one of the walls of a living-room — your own living-room, perhaps. Here is a wall space about nine feet wide between a door and a window (see the diagram on page 161). This space is our painter's canvas — gray, putty color, cream, ivory or tan; rather neutral in tone, you see, like the one the artist uses.

Let us begin the picture by standing a spinet desk against the wall in the middle of the space. See what a graceful, well-proportioned object it is silhouetted against the lighter background; and how satisfying the rich deep color of its brown mahogany wood.

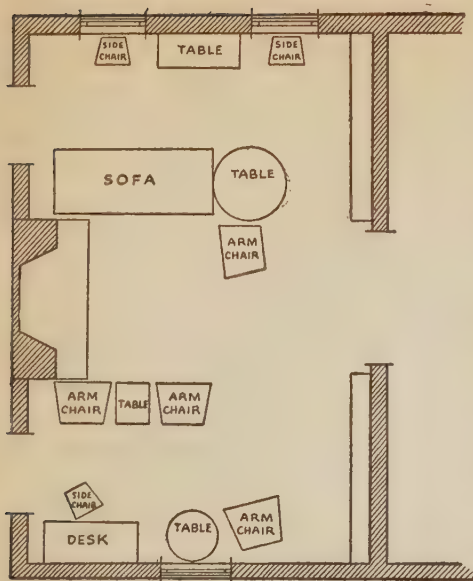
Now note the increase in interest produced by placing a desk chair before the desk. A chair on either side of the desk adds more interest, and the entire group now adequately occupies the wall space.

But only the lower part: the whole expanse of wall above the level of the desk is empty, the composition is badly lacking in balance. To bring interest into that part of the picture we now hang a mirror above the desk. That puts what artists call balance of mass into the composition; and a note of color, too, for the mirror has touches of blue in its dull gold frame.

Now some decorative touches — a row of books on the desk below the mirror, perhaps clasped in blue and gold book-ends; a pair of blue candlesticks, holding orange-colored candles standing on either end of the desk and reaching upwards to enclose the mirror. More color and more interest.

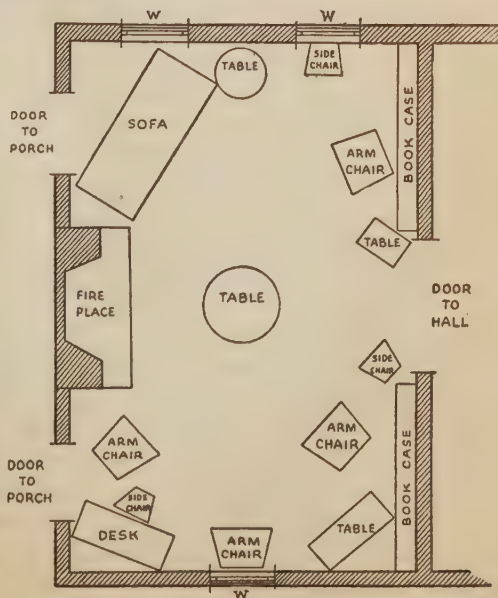
For the final splash of color we have a deep blue rug on the floor — and the picture is done — a picture filled with good design and sparkling color.

And in addition to these artistic qualities of color and design this picture painted with furniture embodies a further qualification, and one which must always command foremost consideration in this sort of painting — the element of



The two floor plans shown here are both of the same average-size living room, and both have identical pieces of furniture. In one is shown a scattered arrangement which is all too often found in homes today, and in the other is shown a well-thought-out arrangement that emphasizes the fireplace as the feature of the room, and gives direct access to it, as to the other architectural features of the room such

as doors to porch, bookcases, or closets. In small gardens a great feeling of space is attained by having a large grass plot in the center with all of the flowers in borders at the sides. The same delightful result is obtained in small rooms where the center of the floor is kept clear and all of the furniture is kept back against or near the walls.



utility: for remember the desk has a special purpose—it is to write on.

A good light on a writing desk is an essential. So in choosing that particular wall for this desk we were influenced by the fact that a window on the left side of the space provides daylight on the writer's manuscript.

Color, line, form and texture constitute the four fingers of the hand of interior decoration. Utility is the thumb!

What is a hand lacking a thumb?

Composing the Fireside Group

Suppose we now undertake a more difficult composition—a fireside group, for instance. This group, in fact, being the centre of interest in the living-room, and providing as it does the family gathering place or social centre, really should be the first picture to be composed in arranging furniture in such a room.

The inherent charm of the fireplace and the mantel shelf is reinforced by the glow of color in the books on open book shelves at either side. After all, the real function of books is that of interior decoration. Whether one uses them to furnish up the chambers of the mind or to add color and homelikeness to a room, books are for interior decoration.

Above the mantel shelf we shall hang a painting—a portrait, perhaps—or a landscape or marine. This painting, occupying its commanding position as the focus of attention, should be worthy of the honor bestowed upon it. In color it should be the keynote for the dominant hue of the room; and out of it should flow beauty, repose and uplift of spirit.

The Choice of Pictures

Let no man's dictum deprive you of the ministry of art as embodied in great pictures as a part of the furnishing and beautifying of your home. But choose them with painstaking care. Each one should exactly fit the place accorded to it. Get good paintings. And do please remember this: our American landscape painters stand on equal terms with those of any nation in the world. Get American canvases—not dubious, second and third rate "Old Masters."

If you can't afford good originals get reproductions in color. There are to be had at small cost lovely prints of paintings by Inness, Troyon, Murphy, Bruce Crane, Winslow Homer, Vincent, Grover, Wendt, Guerin, Hassam, Whistler, and many other American painters; and from them you can surely select pictures for your walls that will bring color, character and personality into your home.

We have now the fireplace, the flanking bookshelves, and the picture above the mantel. On either side of the picture, at adequate distances, will be a pair of wall-brackets for side lights; these, of course, will be shaded by silk or paper shields.

Now then, in front of the fireplace on the floor we throw a good-sized rug. Then facing the fireplace, ten or twelve feet distant from it, against an opposite wall perhaps, we place a couch, spacious, comfortable, deep-cushioned. If the couch stands out in the room it may well be backed up by a long davenport table on which will stand a reading lamp or a pair of them, a bowl of flowers, books held in book-ends and a magazine or two; watch the picture grow.

A smaller table at one end of the couch to hold smoking things, or a conveniently handy book or magazine, would add to the picture and to the best use of the davenport.

Finally, an easy chair on either side of our fireplace, with small tables and reading lamps adjacent, makes the fireplace group complete.

The Room Without a Fireplace

"But suppose there is no fireplace, what then will you do for a centre of interest?" is a question that concerns multitudes of people who, because of one reason or another, are trying to make really truly homes in apartment houses.

That is a question, to be sure! Some clever chap once said — "Any second-rate artist can portray the family gathered about the open fireplace, but it takes a master to portray the family gathered about a radiator."

That is our problem now, however; to improvise a substitute for the poetry, warmth and glow of the open fire in a living-room.

In every living-room there are to be found two objects that may be called "understudies to the fireplace"—a window and a lamp—dispensers of light both of them.

Mankind ever is drawn toward the light.

Why not combine both of these light givers, together with other appropriate furnishings, into a picture so colorful, warm and comfortable that all who enter the room will be drawn to them.

The window framed by its colorful hangings, enhanced in charm by soft glass curtains and conspicuous by reason of its height, forms in itself the "object of central interest" which every wall of a room should have.

Draw up the couch with its back to the window.

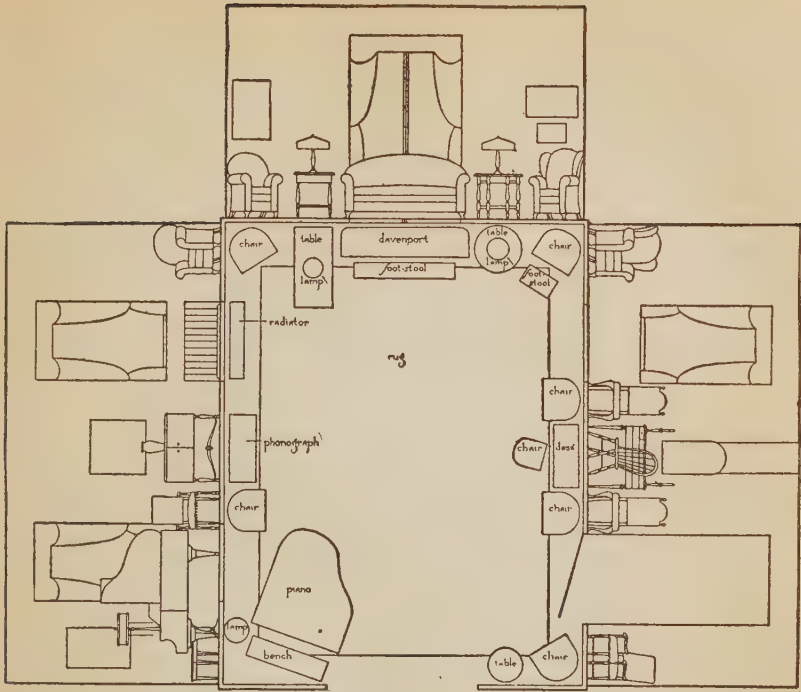
Now, with book in hand, sit down on the couch. Evidently it is well placed from the standpoint of utility, for a flood of daylight illumines the printed page.

At each end of the couch stands a table; one a round or oval gate-leg table, big enough to serve as a proper base for a good-sized reading lamp. A comfortable lounging chair would inevitably find its way to the side of this table, and Father's place in the family group be thus definitely established. The table at the other end of the couch may be similar to this one, or if the space permits try using the long davenport table, thrusting it out into the room at right angles to the wall and forming with the couch two sides of a quadrangle.

On the far side of the long table we will place a comfortable chair and another, perhaps, at the end, facing in towards the centre of the quadrangle. On the table itself we shall place a second reading lamp, together with such small accessories as shall add to the comfort and delight of the family.

Finally, footstools—a long low one in front of the davenport and a higher one before Father's chair. And *this* picture is painted.

The relationship of these pictures to each other as painted on the opposite and contiguous walls of a room may be better grasped by referring to the diagram showing the floor plan and side elevations of a living-room in which are two of these pictures.



*This diagram illustrates furniture arrangement as described in the text.
The centre represents the floor, the projections the walls.*

Note that the principle of balance is maintained on opposite walls; that the rugs and all large pieces of furniture follow the bounding lines of the room; and that the furniture is arranged in groups.

The Combination Living-Room and Dining-Room

The modern woman is governed by at least two limitations in her problem of house-furnishing. The first is the physical limitation of limited space. Older houses are being remodeled to accommodate more tenants and new ones planned to house the greatest number of families consistent with a normal degree of comfort.

The second limitation is that of effort, and it is willingly self-imposed. We have discovered that the world is full of a number of things beside the routine of housekeeping, and at the same time we have found that many household operations can most economically be delegated to specialists outside the home. Much of our food is made ready in factories now, instead of our kitchens, electricity is fast becoming a universal servant in place of slipshod and heedless "hired help." Housework is cut down to a minimum which allows the homemaker a margin of time for the joys of leisure.

Effort is therefore reduced by doing less work, doing it more easily and by simplifying house plans to make less rooms to care for.

The dining-room is perhaps the part of the house that we can best spare. It is used only three times a day, often not so many times as that. With a breakfast alcove in the kitchen, a dining-room may advantageously become a living-room, especially if furnishings are selected for it which make possible its conversion into a dining-room when there are guests to be formally entertained.



Wall Treatment

As in any furnishing problem, the walls must first be made right. To get the effect of spaciousness and dignified comfort it is essential to use a plain background. This may be wall tint, paint or paper.

Neutral shades of tan and gray are nearly always safe. Tan is more successful than gray if the room has a north or east exposure. If you decide upon gray be sure to use a warm tone, one in which there is even a pinkish cast. The shade called French gray is one prevailing mode.

Delightful two-tone effects in painted walls are now available. These present a pleasant and durable surface which forms an admirable background.

If paper is used it should be a cartridge, stipple, or two-tone effect, either plain or with an indefinite pattern.

For overdrapes and upholstery, plain fabrics maintain the dignity of a room and, like the plain paper, make it appear

large. Figured material adds to the liveliness of effect and may make a more cheerful room than the plain material.

A good rule to follow in deciding whether to use plain or figured stuff is to choose according to the character of the rest of the furnishings. If they are few, simple, and plain, if there are few pictures and practically no small ornaments, the room will be peaceful enough to stand the jolly note of gaily patterned overdrapes. If the furnishings are at all inclined to present a fussy effect, the more sombre note of plain hangings will be desirable.

For curtains next the glass carefully designed lace is again the vogue or the plain ruffled muslin which once was only dedicated to bedrooms.

Furniture

Simple colonial styles are advisable. Wood chairs with puffy down cushions covered with gay chintz are quaint and appropriate. Excellent modern reproductions of fine old patterns are now easily available.

Wicker combines well with these pieces and affords much comfort. Wicker chairs also may have jolly chintz cushions. The framework may be stained any color to match the wood chosen for the other pieces in the room.

Walnut and mahogany are especially suitable woods. Oak is just as desirable in itself, but fewer pieces of appropriate proportion and design for a combination living and dining-room are now on the market in this wood.

Floor Coverings

Unless a wood floor is desired, linoleum makes a splendid surface. It helps to deaden noise and is easily cared for. If the patterns and colorings are chosen with discretion, tracks will not show as badly as on a floor of polished wood.

Rugs should be as light as consistent with durability and heavy enough to stay in place.

With colonial furnishings the braided and hooked rugs now so fashionable are just the thing to use. Then there are good reproductions of oriental patterns in Smyrna rugs, a weave, by

the way, less popular than it should be. Other delightful possibilities are wool rugs known to the trade as Scotch Art rugs and a flax fibre rug which comes in charming colors.

The use of this combination living-room and dining-room might be further extended, if a sofa which was also a davenport bed was added to accommodate the unexpected overnight guest. Best of all, the transformation from one use to another could be effected with very little labor or disarrangement of the furniture. In very small suburban houses the dining nook off the kitchen or living-room is becoming increasingly popular, and in that case the same flexibility of use for the living-room is had with even less labor.

In the combination living-and-dining-room a regulation dining suite would be quite out of place, while a well-chosen gate-leg table, a roomy console, and light, graceful chairs in keeping would give you all the essential dining pieces needed. As living-room pieces these would be equally in order and would occupy the minimum of floor space and still leave room for a sofa or davenport and a comfortable armchair or two—the gate-leg table folding up and standing out of the way, the console making an effective wall piece with perhaps a framed picture or a decorative mirror hung above it.

The problem of caring for the tableware and silver in such small apartments is sometimes perplexing. The writer has a friend who solved this problem by what seemed to him rather an ingenious expedient. Her kitchenette was too small to accommodate comfortably her dinner and tea set and silverware. She could handily keep in her kitchenette only her food supplies and pots and pans. So she bought for her living-room a roomy bookcase-desk, put her dishes on the shelves which have glass doors daintily curtained *inside*, while her silverware occupies the desk drawer which she had fitted with the necessary divisions and lined with velvet. The desk has a vertical drop front which affords ample writing surface and several shelves and drawers for writing materials and filing of papers. This piece of furniture does noble duty and always looks well whether as a china closet, a desk, or simply an ornamental wall-piece in the living-room. If at some future time she should move to larger quarters where there is a separate din-



This secretary may be used as a combination desk and china cabinet.

ing-room and an ample kitchen, not a piece of her present living-room-dining-room-bedroom combination furniture will have to be discarded. The china closet will become a book-case desk again; the rush-bottom Windsor chairs will be admirable for the new dining-room with the gate-leg table.

CHAPTER XVII

THE NURSERY

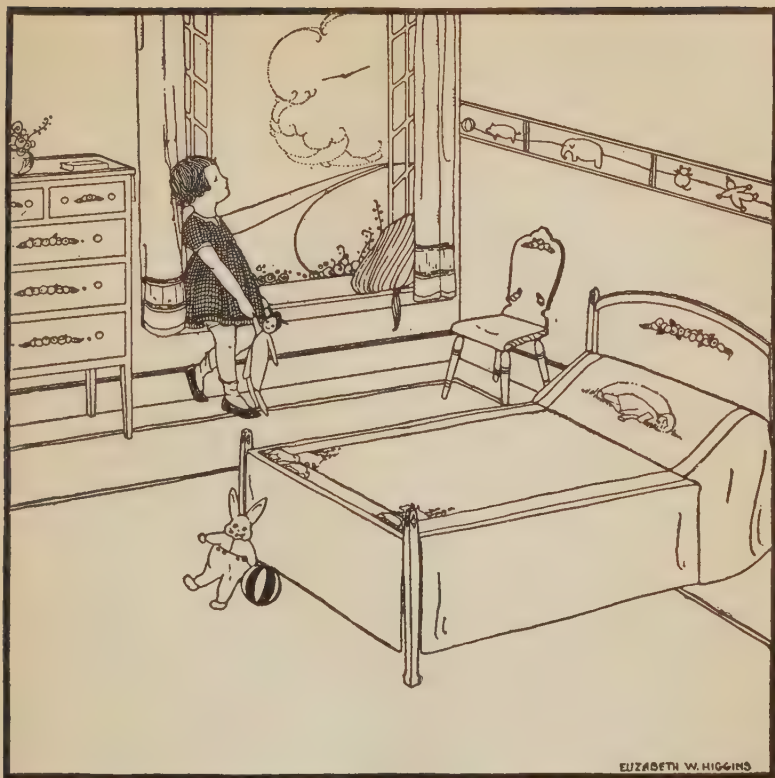
A ROOM all to himself has a big influence on a child. It brings a sense of personal ownership which is the foundation of respect for property. It teaches the distinction between mine and thine in the best possible fashion. It sets a space apart, too, for the development of the imagination. Children who play only in the "grown-up" parts of the house, in the midst of "great big people perched on chairs, stitching tucks and mending tears," never have quite their needful opportunity for the growth of those deep qualities of mind and heart which come to them when they are by themselves in the land of make-believe.

A Separate Play Room is a Blessing

Children who have a big, sweet, out-of-doors to play in, or an attic for rainy days, crammed full of dusty, mysterious treasure, need a special room for recreation less than other children, — but they do need it. Preferably it should not be the room in which they sleep. It is well also to have it as far removed as possible from the living-rooms, so that the noise of the Big Injun age may spend itself wholesomely, without annoyance to those who need quiet. Sunlight is essential to children's rooms. A sunny corner with windows on both sides is ideal. These will provide proper ventilation.

A fireplace is important for ventilation and for other reasons, too. We shall probably never cease to feel the deep influence which the hearth has had on mankind. The hearth is a natural gathering-place, a place where children watch the pictures in the leaping flame, where Santa comes at Christmas-time, and where Mother says the quiet, true things which are never forgotten.

Mother's place and Father's place in the playroom or nursery ought to be the nicest place in all the room. The place that children love best to find them in at a special hour of



From the quiet happiness of a room to herself a little girl's mind may wander through magic casements into fairyland.

each day. The place where sympathy and understanding are sure to be found.

☼ *Nursery Color Schemes*

The color scheme for playroom or nursery should be cheerful and bright, but not glaring. White is undesirable on this account. Soft grayish tan or warm gray-green are advisable tones to select. For walls and woodwork a dull finish washable paint is best. Make the woodwork the same color as the walls, but two shades darker.

Either linoleum or oak make good floors for children's rooms. Other woods for the purpose are maple and birch. The boards should be not over three inches wide and tongued and grooved. In case any other sort of floor is used it is wise to cover it with linoleum. This is durable, easily cleaned, not slippery, and comfortable under foot.

Nursery Furniture

The furniture never ought to be cast-offs from the rest of the house. One of the surest ways to make a child careless about his belongings is to give him discarded things. A few sturdy chairs and a table that will not wobble are the main pieces necessary. These need not be expensive, but they should be carefully designed and made. A platform about a yard square and six inches high is most important for thrones and prison towers! Some sort of window seat is good to have. This might have a hinged top and form a toy cabinet.

Hangings for the Windows

All hangings must be washable. Nothing is better than white muslin or Calcutta cloth for curtains. Overdrapes of youthful cretonne may be added. If the bed must be in the same room, it should have a cover of matching cretonne. But all hangings and covers should be easily laundered and kept very fresh.

Avoid a fussy room. What children see when they are little largely determines their taste in later life. Keep them away from ugliness, and even farther away from "namby-pamby prettiness." A few well-chosen pictures should be hung low enough to be near the level of the children's eyes. A black-board is an advantage. Sand-table, toy-cupboard, and window-boxes in which seeds may be planted can all easily be made by Mother and Father. Simplicity and comfort are the watch-words in furnishing and decorating the dearest room in all the house.

CHAPTER XVIII

BEDROOMS

IN all too many homes the bedroom is a place to sleep in at night and to store the bedroom furniture in by day. If some small attempt is made to give character to the furnishings — as by using colored tie-back bands on white curtains, or perhaps a valance of colored material, or even chintz overdraperies with valances — that is as far as most bedrooms function in expressing either color, beauty or individuality. They are the product of the rubber stamp.

☉ *The Average Bedroom is a Dull Place*

This really is most unfortunate, for since the bedroom is almost the only room in the house devoted to the use of one person, and therefore the only room in the furnishing of which the personal note may properly be emphasized, it affords the main opportunity for the kind of treatment that is most interesting and appeals most directly to the observer. How much pleasure and satisfaction and comfort one may enjoy in a room where due thought has been given to this matter, seems to be entirely overlooked by most people. Yet we are all constantly paying tribute by our interest and admiration to the results achieved in other forms of art by precisely the same principle.

☉ *Personality and Character in Art*

Let us consider for a moment the way in which this principle works in the field of painting. Let us take the example of Whistler's "Portrait of My Mother," one of the most beautiful and most admired pictures in the world.

In this picture there is nothing of the beauty of color, the rounded curves, the fresh vitality of youth. On the contrary the colors are sombre and pallid; in place of rounded curves are deeply carved lines; instead of the vigor of youth

is the feebleness of age. But in the attitude of the figure, the modelling and character of the folded hands, and in the expression of the face are revealed the spiritual beauties of calm serenity, gentleness, a courageous spirit and an unclouded faith in God and man — attributes of character before which all mankind bends the knee.

It requires the genius of a great artist to create a portrait so convincing and so manifestly faithful as this by means of colored pigments laid with a brush on canvas. A still greater genius would be needed to portray character with such detailed fidelity by the use of colors, textures, forms and lines embodied in the various articles used in furnishing a room. In fact such a result would be impossible.

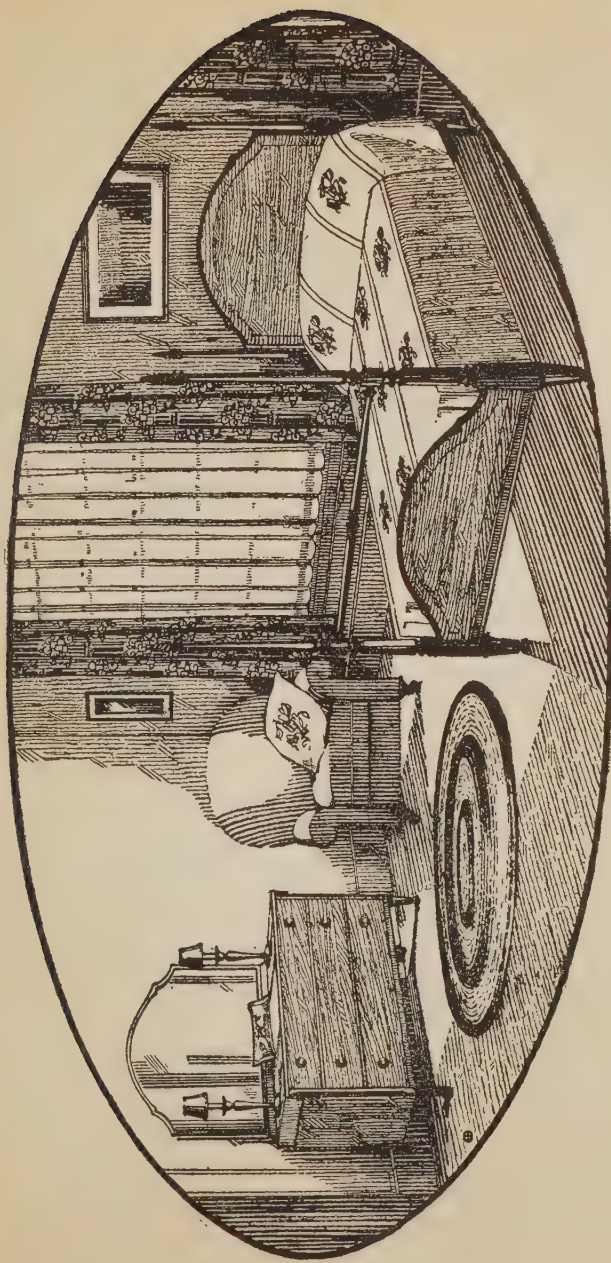
Nevertheless it is true that the character and personality of an individual is revealed by his likings and his preferences in color as well as in other matters. Men, as a rule, are partial to red. That is why hotel carpets so often are red. Men select them. There are certain types or temperaments of women who, you feel sure, would choose violet as their favorite hue; others who could be absolutely depended upon to name blue; while still others would surely adopt rose or mulberry.

So, if a room expresses the preferences of its occupant in color, texture, form and line, that room will express much of the personality of that person. And in the degree that it does express that personality the room inevitably will be beautiful.



A Bedroom Which Reflects Charm

One bedroom is a conspicuous example of beauty and charm because, in an unusual degree, it reflects the personality of the woman for whom it exists. She is past the bloom of youth as years go — the mother of a grown son; but she retains the ardent, enthusiastic spirit of youth as well as youthfulness of face and coloring. The color she most loves is a deep, roseate pink, the color which best accords with the white and pink of her English complexion. For the dominant hue of her bedroom, which is used during the day as a private sitting-room or boudoir, she naturally chose pink. But as there were large windows on both the south and west sides of the room



This bedroom is an example of simplicity and charm. The only thing to question is the use of the picture over the head of the bed. It might wisely be omitted. Hand-made rug and embroidered linens add personality and character to the total effect. Note the dignity of the vertical lines in curtains and bed posts.

it was necessary to use with the warm pink a cool color to tone down the excess of warmth in the light.

A suggestion was taken from one of nature's loveliest color schemes — an apple tree in blossom, which made the garden fragrant and beautiful, — and white and apple-green were chosen as the colors to be associated with the pink.

The most effective way to introduce and establish a given color in a room is to use it in the background — the floor, the walls, and the ceiling — especially in the walls. Not in its intensities, of course, but in toned down suggestions of the hue. So a wall-paper was found with a floral design in pink, apple-green and white on a soft gray background. The wood-work was painted apple-green and the floor stained a soft gray-green on which was spread a dull reseda green rug.

Reading this description, one might get the idea that green had been selected for the dominant hue; but not so. We are merely setting the background. Consider how effective the pink will be when displayed against this background; and don't forget the delicate tones of pink in the wall-paper intermingled with green, white and gray, which will emphasize all the notes of pink to be used throughout the room. Having the color on the wall, we are now ready to introduce it elsewhere.

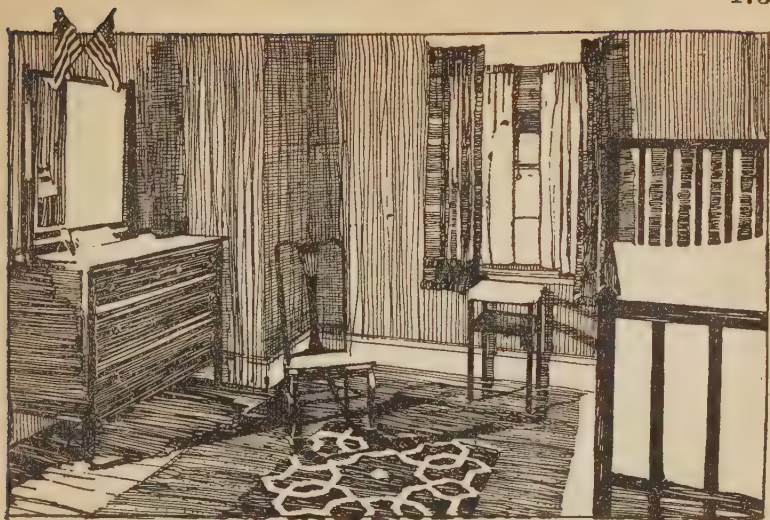
Many people are at a loss, apparently, to know just what items of the furnishings may be utilized as elements in the color scheme of the room. Are there any that need be exempted? Color is the common element of curtains, draperies, bedspreads, furniture, walls, rugs, floors, upholstery, lamp shades, vases, cushions, flowers, pictures, books — of everything, in fact, that enters into the furnishings. Why not make every one of these things a factor contributing its share of color, beauty and harmony?

Note how all the following objects played a part in establishing the color scheme of the room we are considering:

WALLS. — Soft tones of pink, white and apple-green on a medium gray background.

WOODWORK. — Including built-in cabinets, apple-green.

FLOOR. — Dark grayish green.



A boy's bedroom needs a setting almost severe in its simplicity. No boy likes feminine ruffles or frivolous line. An India drugget like this is a capital choice for a rug. The coloring is brownish-tan and deep wine-color. The rich wine-color appears again in the over-drapes and is echoed by the mahogany stained birch furniture. The paper is a warm gray stipple-tone. Bed-spread and sham, although they appear white in the illustration, are in reality of a heavy seersucker texture which matches the color of the tan in the rug.

RUG. — Reseda-green — chenille.

DRAPERIES. — Hand-blocked linen in a floral design of pink and yellow on an apple-green ground. (Cretonne in the same colors may be used if desired.)

BED COVER. — Rose-pink sunfast taffeta. Mercerized poplin may be used, or one of the crinkly materials.

FURNITURE. — Apple-green, with line decoration in pink, white and gold.

UPHOLSTERY. — Chaise longue in slip cover of the drapery material, with rose-pink cushion.

One chair in deep rose.

One chair in apple-green.

LAMP SHADES AND LIGHTING FIXTURE SHADES. — Deep rose-ate pink silk.

A vivid imagination is not needed to visualize the colorfulness of this room; nor is it difficult to believe that the effect is rarely beautiful.

Another charming bedroom has been built around the personality of a woman whose color preference was blue; particularly the pastel tints like turquoise and sapphire. In this instance it was impossible to introduce the desired color into the walls, for the room in question was lighted by north windows only, so that the light was cold. To put a bluish hue into the walls would make the room so bleak and cheerless that no amount of warm colors in the furnishings would serve to make it habitable.

The first step toward furnishing that room, however, was to warm the light. One way to do that is to warm the large light reflecting surfaces—the walls and ceiling—by the use of warm color; the other is to filter the light through warm toned glass curtains.

Yellow is the sunshine color; any tint or shade of yellow in the walls and glass curtains will make a room sunny and cheerful. The question was what tint of yellow would be most effective as a background for the dominant hue, which was turquoise. A few moments of experimenting with the Taylor Color Chart—a wonderful aid in scientific handling of color—and it was ascertained that peach is the exact complementary or opposite of turquoise. Peach is a tint of yellow-orange, which endows it with some of the sunshine quality of yellow and with a hint of the warmth of red.

The outline below shows how the colors were distributed and the textures used in that north bedroom.

WALLS AND WOODWORK.—Peach. (Walls paneled, using wood mouldings.)

FLOOR.—Stained grayish brown.

RUG.—Chinese blue.

DRAPERIES.—Turquoise colored materials of taffeta, silk rep, or mercerized poplin lined and banded with apricot.

CURTAINS.—Peach colored gauze or silk.

BED COVER.—Ruffled bed covers in turquoise with apricot bandings.



Dignified simplicity marks this bedroom and insures its good taste. Hand-work gives the furnishings distinction. The rugs are hooked in warm and harmonizing color and the floor covering is, as it should be, the darkest tone in the room. Plain walls are restful. The mirror is especially well hung. The furniture is all graceful and consistent in reproduction of Colonial models. In such a bedroom the occupant could scarcely fail to find constant and refreshing serenity.

FURNITURE. — Painted in soft old ivory, with dull gold striping and medallions in green, rose and gold. (French walnut also effective.)

UPHOLSTERY. — Solid colors in turquoise and apricot.

One chair in turquoise and apricot damask.

LAMP SHADES AND LIGHTING FIXTURE SHADES. — Apricot silk.

In addition there was a tall, three-paneled, decorative screen painted in turquoise, with line decorations in apricot and the blue of the rug.

This provides plenty of blue, as you see, to dominate the scheme, the blue in the rug being deep and decided; yet the room is one of the most cheerful places in the whole house. And if color and texture and form can be so combined as to reflect personality, there is no question that they produced that effect in the furnishing and decoration of this room.

Unfortunately for most of us, the more exquisite hues are seldom found in any but the higher priced materials. (Yellow is a conspicuous exception.) This makes the above color scheme somewhat harder to work out than many others. Yet this same effect can be secured by substituting a wall paper with a peach colored background and a very little blue and mauve in the pattern in place of the more expensive paneled wall; mercerized poplin for the taffeta in the draperies and bedspread; sunfast cotton damask for the silk damask chair covering; and an Axminster rug in the Chinese blue color for the Chinese oriental rug.

For a Man

The apple-green, pink and white arrangement and the one in turquoise, peach and apricot outlined above reveal feminine qualities in a marked degree; but here is one which in color and materials is intended for the comfort and satisfaction of a man. The colors are black, orange and green.

WALLS. — Tan and black striped wall paper.

WOODWORK. — Stained a walnut brown.

FLOOR. — Stained a darker tone of brown, or brown toned linoleum.

RUG. — Deep tan, with black border.

DRAPERIES. — Block linen (or heavy weight cretonne) in orange, black and green on a tan colored ground; or, if preferred, a striped sunfast, mixed weave in the same colors, using the latter material for the bedspread in either case.

CURTAINS. — Ecru net.

FURNITURE. — Brown mahogany or walnut.

UPHOLSTERY. — Easy chair in black and yellow pin striped velour or mohair frieze.

SHADES. — Orange with green and black line decorations.

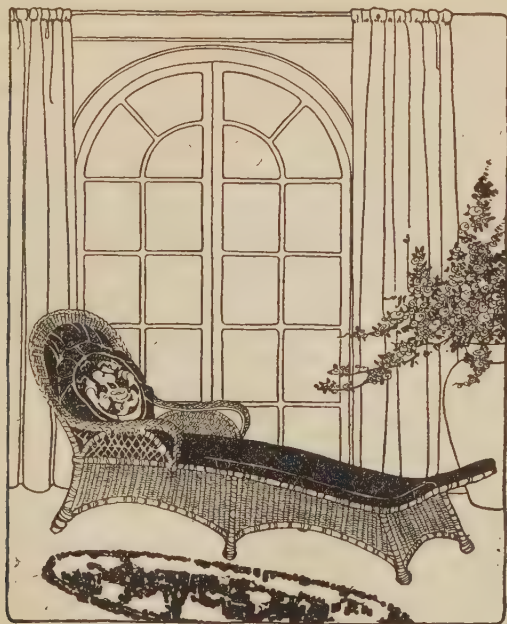
A second reading of the schemes for the three bedrooms just described will prove them to be both beautiful to look at and pleasant to live with. They are typical, good examples of a workable method for handling color problems in the sleeping apartment.

There is opportunity for the expression of personal taste in the furnishings of bedrooms more than in any other part of the house. In the room which she alone is to use, the housewife may give full sway to her individual ideas without offending the other members of the family.

Almost every woman has a particular preference for some one color, and this can be made the main note of the scheme. The manner in which it is used must depend upon the size and exposure of the room. If hers is a north room, for instance, and blue the chosen color, a good deal of warmth and cheeriness will need to be added in other ways. The woodwork might be tinted ivory, the walls a warm cream, and the blue introduced in gay cretonne, with touches of warm colors in it.

The keynote of her room should be freshness and daintiness. White or light woodwork makes this atmosphere easier to obtain; the enamel may be tinted a cream or gray or pale green blue. If a stain is used, a silvery grayed tone is good; it is more difficult to make a room with dark brown woodwork seem attractively feminine and dainty, but the sombre effect may be lessened by hanging the curtains so that they will hide as much of the wood as possible.

The walls should be rather light in tone and plain in effect. A painted wall is the most desirable for a bedroom, for it is not only beautiful and durable, but delightfully sanitary, as it can be washed with soap and water. An inconspicuous



A chaise-longue is an inviting and restful thing in a bedroom. It may be simple, like this one, or it may be more luxurious.

stripe or cross-bar paper is good, and this should be carried from baseboard to cornice unless it is a small room and has an unusually high ceiling; then it may stop some distance below the cornice and have the ceiling paper brought down to meet it. The ceiling should be absolutely plain, the "watered" and "starred" papers, which were so popular a few years ago, no longer being used in discriminating work.

A word should be said about borders; as a rule they are a mistake, and many an otherwise attractive room has been completely spoiled by the use of one. If the room has suffi-

cient height to permit the emphasizing of the horizontal line, a narrow border may be used; but it should be conventional in design, and the color must be carefully followed in the draperies and other furnishings; it is not sufficient to "nearly match" it. Be careful, too, that the type of pattern in the border does not clash with that in the curtains selected; do not use, for instance, a chrysanthemum-covered cretonne if the border suggests daffodils.

In furniture for milady's chamber there is practically unlimited choice. The brass bed that was used almost exclusively a half dozen years ago is now considered too gaudy and conspicuous for a well-furnished room. The lightly made wooden bedstead, matching the design of the bureau and chairs, is far more harmonious. If a metal bed is preferred, a simple white enameled iron one makes an attractive choice, for it combines with the wooden furniture in a way that brass will not do. Whatever the style that is chosen, let it be simple in line and without superfluous ornament. It is not necessary to buy expensive-looking or pretentious furniture in order to have a charming and dainty bedroom. If you have furniture which is ugly and must be used, there are probably a number of ways in which you can improve its appearance. A glaring yellow varnish finish can be rubbed down with powdered pumice and oil, for instance, or you can apply several coats of white paint and enamel. Often a bureau will be much better looking if you remove the mirror standard and hang the mirror on the wall above; many of the most expensive modern pieces are made with separate mirrors in this way. A dressing-table can be readily made from a straight-legged table of any sort, the legs hidden with chintz or the material used elsewhere in the room, and a sheet of glass put across the top over a chintz cover.

The placing of the furniture in a bedroom should be especially well planned, for it is unfortunate that the architect or builder of the house has not always taken this feature into consideration. The mirror over the bureau or dressing-table should be hung between two windows, so as to get a good light on either side, and the artificial light should be similarly situated—one on either side. The bed should not face the

windows when it is possible to avoid it, neither should it be put where it will be in a constant draft.

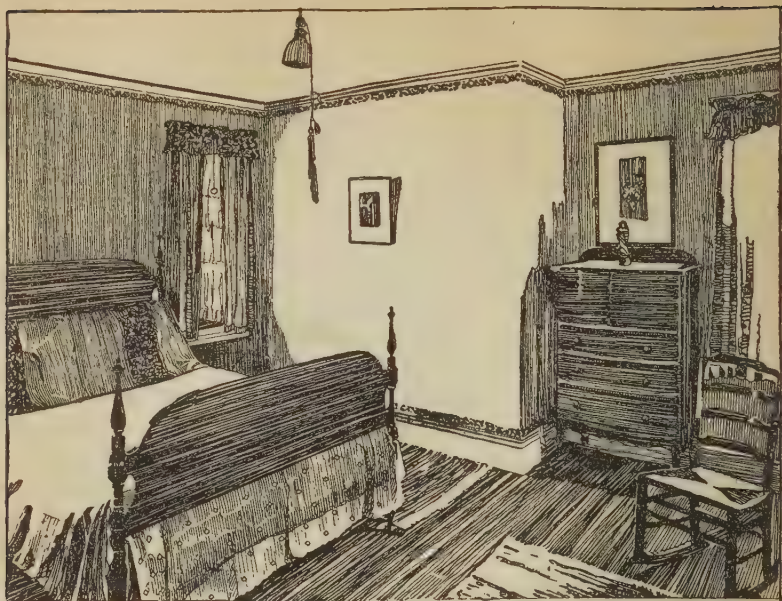
There is one other article that ought to be included whenever it is at all possible. Nothing adds quite so much to the pleasant comfort of the room as a couch or day-bed where you can stretch for a few moments' siesta without mussing the dainty coverings of the night-bed. This may be a built-in window seat, or a mere framework of a couch covered with a pad and a washable slip-cover, or it may be a luxurious chaise lounge. A little stand or table should also be included in the equipment of the bedroom, to hold a reading light, the work-bag, a book, or a vase of flowers.

The furnishings of a young girl's room may be very much like her mother's, only still more simple and fresh and dainty. White or ivory enameled furniture seems especially appropriate. Pieces can often be decorated in some of the quaint peasant styles of painted flowers, and the same design used throughout the room.

In a boy's room, even if he is a very small boy, there should be less effect of daintiness and prettiness. Use curtains of cretonne in a bold conventional design rather than a flower-sprigged pattern. Let the furniture be strong and substantial. Provide some place for him to keep the innumerable belongings that are dear to the heart of a boy; sets of open bookshelves can sometimes be built into the room. There should be a sturdy table where he can write or draw or sort the specimens of his various collections as he pleases.

A man's distaste for feminine frippery and furbelows should be catered to in the furnishings of his own room. Give him furniture that is solid and masculine-looking; as the enameled French and slender mahogany Colonial styles seem most fitted for a woman's room, so the modifications of Elizabethan oak designs or the modern craftsman furniture suit the man's room.

In the guest chamber you may use a more daring scheme than in a room which is to be constantly used. If you have a leaning toward the gray figured papers, here is the one room where you can very properly indulge it. Some of the soft deep bird and flower papers are very lovely in themselves,



Drapery fabrics are also used for the sham cloth in this guest room.

and when used with curtains of unfigured material make a charming room. Remember the little things which add to a guest's comfort.

❁ *The Guest Room*

It is customary, of course, for the guest to bring along her own toilet articles, slippers, kimono and writing accessories. But, alas, many guests with short memories arrive without some of the things they are sure to need, even for overnight.

Of course no hostess wants to find herself unprepared to make her guests thoroughly comfortable. Moreover, after guests have once arrived she doesn't want to be bothered with such requests as "Oh, Ruth, dear, I forgot my needle and thread," or "I'm awfully ashamed, but I forgot my pens and stamps — may I use your desk to write a note?"

It is really as much to the advantage and comfort of the hostess as the guests for the guest-room to be well stocked with small articles likely to be needed by the stranger.

If there be no guest's bathroom, then a towel bar in the family bathroom, marked by a card, may be kept sacred for the guest during the visit. This bar should be kept supplied with fresh towels and face-cloths. A definite place in the bathroom or bedroom should be planned to hold the guest's soap and toothbrushes. Small cakes of soap in fresh wrappers (and a fresh one for each guest, of course) should be kept in stock for the short-time guest.

If there is no guest bathroom, a small drawer of the bureau in the guest bedroom should be stocked with tooth-paste, cold cream, orange sticks, nail file, scissors, dental floss, nail polish, shaving cream and safety-razor set (for the guest-room will sometimes be occupied by men guests, and they are horribly shy about asking for the things that they probably forgot), talcum and face powder and a box of fresh puffs — nobody nowadays thinks of offering her guests a puff that has been used before. Make little round puff balls of absorbent cotton — anybody can do it — one for each using. If you are a hostess with lots of time on your hands and a liking for small dainty touches, you will tie each puff with a tiny bow of ribbon, in a color matching the room scheme.

If you have a desk in the guest-room, well and good. But even if you have not, you can have, somewhere in the guest-room, a dressing-table drawer, on a small table, paper, pens, ink, stamps, wrapping-paper, a ball of twine and a paste-pot. Then, just when you are busiest giving the grocery order or disciplining your youngsters, you won't be disconcerted by requests for any of these articles, and have to scramble around hunting for them.

An immaculate comb, hair-brush, clothes-brush or whisk-broom, and hand-mirror should be included in the guest-room furnishings. Needless to say, brushes and comb should be thoroughly cleaned after each guest takes leave.

No guest-room is complete without a waste-basket and a small sewing kit or work-basket, while a clock of some sort is essential. It should be a quiet sort of clock, for loud ticking disturbs some people. One of the clocks that has a luminous face in the dark is admirable for the guest-room. In a new room it is a comfort to know the time at any hour the

guest may chance to wake. A small pocket flashlight is also a welcome guest-room adjunct.

Have clothes-hangers in the wardrobe or closet, also a shoe-polisher. Paper slippers can be bought for a very small sum, and a few pairs of these kept on hand will often prove useful in the emergency when slippers have been forgotten or when the guest has been persuaded to stay unexpectedly.

A novelty is a luminous ball at the end of a chain on the electric light bulb. The ball, always visible in the dark, immediately shows one the location of the electric light bulb, and saves much confusion in a strange room.

Of course, more elaborate accessories such as a reading-table and light at the bedside, depend both upon the size of the family purse. To get all the articles enumerated may seem quite an expense to the housewife with a modest allowance, but once purchased they will relieve the hostess from much annoyance in providing them from the family supplies after the guest is in the house.

CHAPTER XIX

THE PORCH

NO matter whether you are to spend the summer in the city or country, you will want some place in which you can sit out-of-doors in comfort. There may be at your disposal a broad veranda with outlook upon wide lawns and bright gardens; or only a tiny backyard or balcony with no outlook at all to speak of. You may even have to go up to the roof to find a spot in the open air. But wherever it is, a little thought and care, and not a great deal of expense, can most surely transform it into a refreshingly cool-looking place for hot weather.

Shading the Porch

Before you think of the furniture or rugs or any of the minor details, some provision must be made to keep out the glare and heat of the sun. Awnings are one of the best things for this and they have much to recommend them. They seem to increase the size of the enclosure, both from the inside and outside view. Their bright, fresh stripes, if selected with a careful eye to the color harmony with the house and porch furnishings, are very attractive. If they are the choice, however, it pays to have the very best quality in the first place, for the rains and winds of summer will fade and rot and tear the material quickly enough even then. And a shabby dilapidated awning is almost worse than none at all.

There are other effective and good-looking ways of shading the porch. Screens which are run on cords and pulleys in the manner of a Venetian blind have a deserved popularity. Those made of wide strips of light wood, firmly fastened with a strong seine twine, are strong and practical as well as inexpensive. They can be had stained in a number of weather-proof colors.

The same type of shade is made from green-painted bamboo, in different widths of slats, which are very light and easily raised or lowered. They are tough enough to with-

stand all sorts of weather and come in all sizes. Both of these shades have the advantage over awnings of leaving the porch more breezy and yet insure complete seclusion from neighboring eyes. The ideal way, perhaps, is to have both the awnings and the shades, but the expense of this may be prohibitive.

Vines trained about the porch are charming, but they should not be used there unless the porch is well screened, for they undoubtedly attract insects and mosquitoes. They are delightful outside of screens.

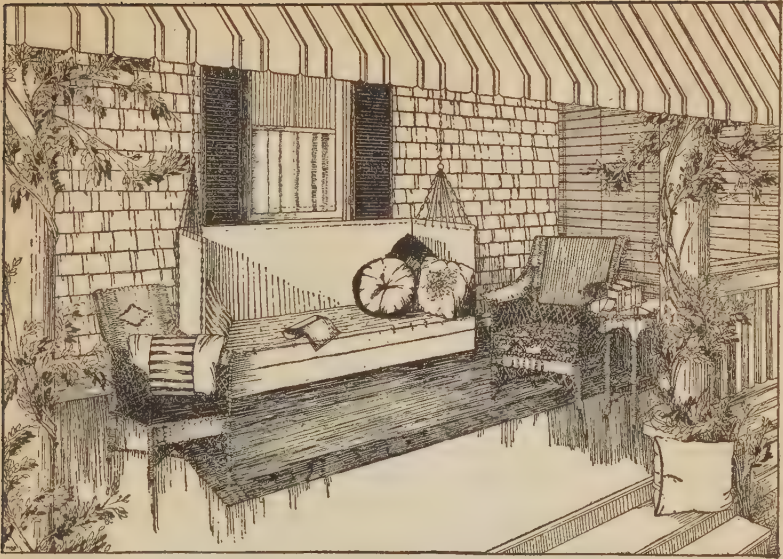
Some porches are made without any railing or coping, and when they are at all within the range of the public, you will find some sort of screen along the front desirable. For unless the Venetian blinds, if you have them, are all the way down, you will never feel free to lounge and be thoroughly comfortable as you desire. Shrubbery affords an excellent screen. You should plant a quick growing variety and one that is compact and even in its form, such as the *Berberis thunbergii*. Flower-boxes are also lovely. They can be fastened at the height of the porch floor, and filled with tall growing plants, or set somewhat higher and planted with vines which are trained down to form a screen below. These boxes must be constructed carefully, however, so as to allow for proper drainage and ventilation for the plants.

Comfort and Durability in Furnishings

When you come to select the movable furnishings for the porch, be guided by two requirements—comfort and durability. Nothing which is expensive, or looks expensive or fussy or fragile is suitable for outdoor use. You must remember that sudden storms are likely to come up and give everything a drenching before it can be pulled into a dry corner.

Essential Pieces

For a really comfortable outdoor living-room, you will need a rug, a table, seating capacity for the number of people likely to be there at the one time, and at least one piece of furniture upon which to stretch out at full length.



In summer the porch may be made the most attractive of our rooms.

There are a number of appropriate kinds of furniture from which to make a choice. Willow is good-looking, comfortable, inexpensive, and not at all hurt by moisture; you can in fact, turn the hose on it and give it a good scrubbing when it is soiled. Another advantage is its lightness, it can be moved across the porch floor without kicking up the rugs or scraping the paint. It comes in an infinite variety of shapes, from a straight little side chair, to a big wing chair with capacious side pockets for magazines, or even a "chair lounge" with an attached or movable foot portion which can serve also as a convenient stool.

Any of the fibre or reed or grass furniture is entirely suitable; the Chinese "hour glass" chairs are especially attractive and fit in with simple or elaborate surroundings.

Of wooden furniture, the "old Hickory" is perhaps the most popular. It is simple and sturdy and some of the shapes are extremely comfortable. Then there is the very inexpensive sort of chairs made expressly for the porch, wooden

frames and split rattan seats and backs. The smallest rocker or side chair costs little, and it will last year after year, needing only a fresh coat of paint each season to make it spick and span. For a courtyard or a brick-tiled veranda or terrace, nothing is more lovely than the white-painted garden furniture made in the English style. It is a little too heavy for a wooden floor, however, and should be placed only where it will not have to be moved often.

Tables and stools can be had in any of these styles to match whatever kind of chairs you select. The only positive requirement for a table is that it shall not be of the kind which tips over on the slightest provocation. If the space is very limited you can have a folding-table, a card-table or even a sewing-table. Then there is the useful table-bench, the top of which is on a pivot and can be turned horizontally for the table, or swung vertically to form the back of the settee, and pushed out of the way against the wall.

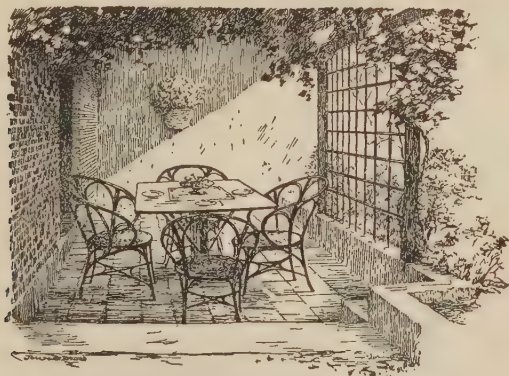
The reclining furniture, where you can steal a nap on a sultry afternoon, may be a day-bed of the hickory or willow or whatever you have chosen for your chairs. You can swing a hammock from the posts, or one of the Gloucester canvas couches. With a loose cushion, soft pillows and a removable wind shield on either side, the latter is the last word in luxurious summer comfort.

The Choice of Rugs

For the rug you may select almost anything that is inexpensive, impervious to moisture. Choose only colors which will not fade under the strong rays of the sun. Grass and fibre rugs lend themselves admirably to this use. They are splendid dust shedders. They come in attractive colors, and simple patterns. The washable Colonial rag rugs in the darker colors are good, as are the reversible Scotch wool ones. Patterns may be less quiet than for rooms inside the house.

You should have a number of soft and cool-looking pillows about to tuck under a tired head or back. The covers should be inexpensive and washable and fastened on with buttons and buttonholes so that they may be changed frequently.

Crash, denim, linen, cretonne or any of the art materials are good. Make them perfectly plain without ruffles. You can stencil or embroider them in some simple design. Select a pattern which will suggest the out-of-door use; it is a pretty idea to work a design of the flowers or trees which are near



A nook like this could be made on the roof or on a rear porch. Trellis work forms a screen which keeps out light without excluding air. The furniture is waterproof so that it does not need to be carried inside in stormy weather.

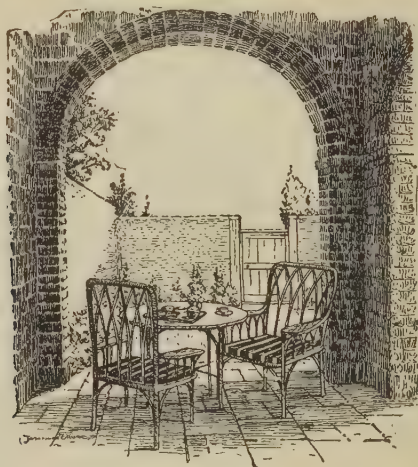
by. If you are growing nasturtiums around the porch, how charming a nasturtium in bright colors would look in each corner of the pillows. Or if a big tree graces the lawn, you can have a pattern to match it, a wreath of oak leaves, perhaps, or a design of pine cones and needles — and then you can make a table-cover of the same sort. But have it all very simple; use coarse mercerized thread and work for a big bold effect, a splash of color, rather than an example of fine stitches.

⊗ A City Yard

A city yard, small or large, may have many a possibility of comfort and convenience. It is nearly always convenient to the kitchen, easily screened by trellises or awnings, and generally shady in the morning for breakfast or at night for

supper. It may also have a cool spot in the middle of the day, when warm, and a sheltered spot when cool.

The illustration shows how an arched entrance to a basement offered a cozy spot for a tiny table and chairs. The yard itself happened to be a sunny one, which made it possible to have a wee garden around the sides of the walk.



The most unexpected charm is sometimes revealed in places like this arched entrance to a basement looking out into a sunny yard.

This gave such a cheery outlook that it relieved the rather sombre feeling of the gloomy archway. On cool days the chairs and table could be taken out beside the flower beds.

CHAPTER XX

FURNISHING APARTMENTS

THE apartment is rapidly gaining in popularity, owing to the necessity of living in limited quarters. As the women of the family have so many outside interests to-day, either business or social, it is far better to be housed where coal, light and servant problems are taken care of. In this, the apartment house excels.

While the rooms in an apartment are usually small, yet, in their entirety, they represent the most complete domestic establishment that has ever been designed, for they offer to the dweller, not only every convenience that modern ingenuity has devised, combined with luxury and comfort, but also an economy in living.

Practical Considerations Come First

In selecting furnishings for the apartment, it is essential to bear in mind that many schemes of decoration attractive in pictures, or in memory, are impractical, and success comes by making the most of our limitations.

Doubtless the first problem which every house-mother has to confront is how to secure natural light, for without it health deteriorates, while with it happiness comes flooding into the home.

The living-room, if possible, should face the south, and, in order to make it comfortable and homelike, every article should be carefully considered in relation to the space it is to occupy. It is also essential that everything should have an appearance of lightness. Heavy, massive pieces have the effect of causing the room to seem crowded and over-furnished.

The keynote to correct furnishings is harmonious, cheery, yet soothing color, for it is to this room that the tired business man and his busy wife come to rest.

The walls, rugs and furniture should all conform, and, while they need not be of any specific style or period, the furnishings should be so placed as to create a homelike effect.

We no longer purchase whole sets of furniture, but individual pieces that harmonize, and lend an air of simple comfort to our living-room. The presence of books does much to aid, and sectional book-cases are recommended, as they are practical, and easy to pack when moving about. There should be a large reading-table, if space will possibly permit, as well as a few comfortable chairs. It is desirable to introduce at least one piece of furniture of unusual interest, it may be a bit of red or black lacquer or a richly carved cabinet, for one piece which is well placed may change an uninteresting room into one of charm and individuality.



Wall Coverings and Hangings

In selecting the wall coverings and hangings, keep in mind that they are to be placed in a single room, therefore there should be an element of harmony between them all, and consideration should be given to each individual piece, as to whether it is appropriate for the room, and blends with the furniture.

The color scheme for the walls should be restful. Tan, brown, putty color or gray are most successfully used in a small room, and color contrasts should be worked out in the hangings, loose cushions, rugs and lamp-shades.

In order to make up for the frequent absence of a fireplace, lamp-shades with warm colors of red, yellow or orange silk should be selected, as they bring out in the evening a certain reposeful mellowness which gives a firelight impression to the interior.



Willow Furniture and Odd Pieces

Willow chairs are always in good form, and, with gay chintz cushions, tend to lighten up a room most effectively. They are very durable, last for years, and can easily be moved about. It is also a good idea to introduce odd pieces of furniture that can be decorated at home—these give a note of novelty that is irresistible. They are especially attractive when painted orange and pointed with black and cream or blending with the general note of color. There also come, to-



These painted pieces are appropriate for the bed-room in an apartment. The cotton hangings echo the color and pattern of the wall-paper border. Individuality is given by the hand-made quilts.

day, sewing cabinets, quaint little "pick-up" affairs, painted in various colors, little tuck-away bits, as the gate-legged table, the cleverly contrived folding desk, with drop-leaf front, or a lively bit of lacquer. Any one of these will fit into the smallest apartment, and add a delightful and "homey" touch to your living-room.

Simple scrim, voile, or marquissette curtains are preferable for the windows, and act as a foil for the chintz or printed linen hangings, which are so popular to-day.

The dining-room may either be finished with a wainscot, with paper above, or it can be of painted wood, delicately tinted. A cream burlap is always effective in a small room. A linen paper is especially pleasing if odd pieces of furniture are to be used. The old-time mahogany of our grandmother's day is always appropriate, and delightful reproductions can be purchased, equally charming though lacking in historic romance. Interesting screens may be made by covering a rough frame with wall-paper. These are splendid to hide the kitchen entrance.

A charming effect can be worked out in the dining-room by using gold gauze in place of the usual white curtains. The light filters through the gauze, giving a pleasant sunlight effect which is always an addition, and creates a light, cheery atmosphere. Art squares in imitation of the Chinese can be purchased very reasonably, and add much to the effectiveness of the scheme.

The equipment in the kitchen should be compactly arranged, and the line of travel between sink, work-table and range should be the shortest distance possible. All counters and tables should be of the same height, which allows the same movement to place a dish on one place as another, thus lessening the chance of breakage, and allowing the hands and elbows to be at the same relative height to counter. A stool should be added to the equipment, to rest on when working at the table. This can easily be slipped underneath when not needed, and a hinged table can be fastened to the wall, thus saving space.

Surface treatment in bathrooms should be water-proof, for steam is so prevalent there. It is always well to introduce

a medicine cabinet, and have the linen closet in close proximity. Plaid glass toweling is charming for window treatment, and it is a very good scheme to have the every-day towels marked in the same color as the hangings.

The bedroom offers wider scope for imagination than any of the other rooms, for here one can express individuality. Unfortunately sleeping-rooms in apartments are usually small, but modern furniture designs offer many possibilities. Mahogany is always practical, and an old chamber-set repainted, with the addition of a painted chair or odd table, can be used to good advantage. The square iron bed, when painted white, and combined with willow chairs, with gaily covered chintz cushions, adds a distinctive note that is charming.

It is a great mistake to furnish bedrooms with a quantity of odd and insignificant trifles in the way of pictures and bric-à-brac which give them a crowded and tawdry look.

Bear in mind that chambers are to sleep in. Hence, if you are to have as much air as you need, you do well to arrange window hangings in such a way as to have open windows with least trouble and least danger to furnishings. A window tent is an excellent device. This enables you to sleep in the open air and yet keep the room at such temperature as to be comfortable for rising and dressing.

Figured paper demands plain colored hangings, while a plain or simple striped effect is usable with the decorative chintz curtains. Plain rugs are effective, and can easily be kept clean by the use of the vacuum cleaner.

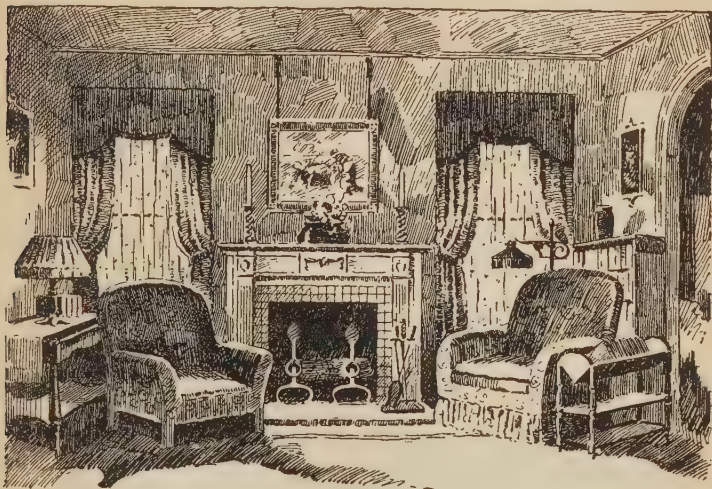
While there are no definite rules to be followed in making your apartment attractive, by following these suggestions, and using your intuitive sense of good taste, you will experience little difficulty in developing successful rooms.

The Six-Room Flat

There are thousands of people who earn from \$25.00 to \$40.00 per week, who spend all their lives in rented six-room flats. But every home you go into looks alike.

The living-room is 12 x 14 with bay window facing the street, a mantelpiece on one side and folding doors or arch

leading into the dining-room which is 12 x 12½. A door leads into a hall; two windows are in this room. One bedroom is 8½ x 9½, has one window and small clothes closet. Then a kitchen and bath and two other bedrooms. If an upper flat there is an alcove leading from the living-room.



The large furniture in this small room has been made less conspicuous by using slip covers which are dark and rich in color.

There are five ways for making the living-room larger:

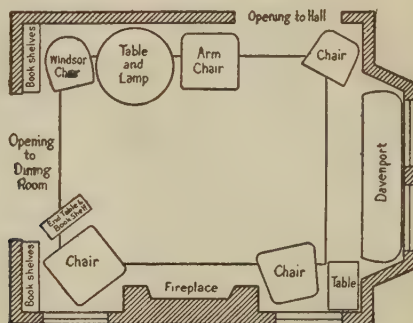
1—Paper the walls in a light tone—with only a small pattern, or none. 2—Paint the woodwork the same color as the paper. 3—Have the sash curtains at the windows as near the color of the walls as possible. 4—Use a mirror, or two mirrors, in the room. 5—Keep the middle of the floor clear of furniture.

Try these five things on your living-room if it suffers from acute congestion, and see how they will improve it.

Then the furniture—how to make it look smaller. The same advice which is handed out to stout women with regard to the color of their gowns is applicable to furniture: dark colors make objects look less conspicuous. Dark upholstery or slip covers will reduce the apparent size of people and fur-

niture. I don't mean dull or drab upholstery, but dark and rich in color.

Then arrange the furniture in little groups, with the fireplace as the common centre of interest. If possible each group should contain a chair, a table and a lamp. Consider how this grouping suggests human use.



This floor plan, drawn to scale, shows how the grouping of furniture suggests human use.

The first and most important group is the davenport group — consisting of the davenport, two chairs, one table and a lamp.

The second is on the wall opposite the fireplace on a seven-foot wall space, between the hall doorway and the dining-room opening; this has a gate-leg table, thirty inches in diameter, flanked by a chair on either side and the whole group emphasized or punctuated by the lamp on the table.

The third grouping consists of a chair, end table, and bridge lamp. The fact that the end table thrusts out into the open doorway between the living-room and the dining-room does not matter. Ample space is left for passage-way.

Observe that the floor space is not crowded: — there is a sense of ample space notwithstanding the fact that this small room contains a davenport, four chairs and three tables, beside the two built-in bookcases.

Now take a look at the picture of the gate-leg table grouping. Does it not look homelike and inviting? If you could

see the quiet, rich colorfulness of the deep rose upholstery of the big chair, the rich blue of the seat cushion in the Windsor chair, the blue green pottery lamp base, the warm glow of the lamp shade; the blues, blacks, grays, browns, reds, greens of the books in the bookshelves, not forgetting the books stand-



A homelike and inviting corner. Nothing here is expensive. The book-case was made by one of the family who is handy with tools. The group is more fully described in the text.

ing in the firm clasp of the book ends on the table, and the warm colors in the prints on the wall, you would say the picture made by these various objects is really most attractive.

None of these things are expensive; every one knows the gate-leg table and Windsor chair are not. The big armchair is an old leather chair camouflaged by a slip cover of deep rose rep, which is fifty inches wide and costs about a dollar and a half a yard.

Notice particularly the touch of individuality which is introduced into the room by the way the wall space is composed and tied to the furniture. The table and mirror together constitute the object of central interest which every wall composition should have. This is enriched and emphasized by the

lamp which reaches up and ties the two objects together, and finally by the row of books on the table.

The wall is further decorated by the two pictures on either side of the mirror, and these two pictures are placed in intimate relationship to the chairs beneath; so that table, lamps, chairs, mirror and pictures form a well-balanced and interesting composition or picture with the wall itself as the background.

This same sort of treatment has been carried out on the fireplace wall, but here the windows with their draperies add a note of rich color and decoration.

Books play their part in this picture, too, for in addition to the built-in bookcases at the end there is a row of books on the table to the left; and the end table near the dining-room is a bookcase as well.

The chair on the right may well be another old one dressed up in a slip cover of the same cretonne as the draperies. The chair on the opposite side of the fireplace is inexpensively upholstered in a navy blue denim.

One reason for the nondescript, characterless appearance of many rooms is the lack of a consistent and intelligent use of color. Color is the cheapest real beauty and quality that can be put into a room. It is the home decorators' first aid to beauty and homelikeness.

So the less one has to spend the more imperative it is to enlist the services of color.

The family, whose weekly income does not exceed forty dollars, surely cannot afford to buy expensive damasks, brocades or velvets for their windows, or friezes, brocatelles and mohairs for their upholstery.

But any family can use denim, cretonnes, reps and other of the cheaper materials, and by taking studious thought to color relationships can make the effect one of beauty.

In this particular instance blue was chosen as the dominant hue and rose, black and green introduced for variety with a single accent of ever fascinating orange.

The lamps, too, are an important element in securing both beauty and homelikeness, for having enough of them to produce general illumination makes it unnecessary to use the

overhead central fixture lights and the effect of comfort and reposeful beauty which is achieved by shaded lights is ideal.

Where base outlets are absent the lamps may be connected up by the central fixture by means of extension cords.



Small colonial reproductions make good side chairs.

And don't forget the sweet and gracious charm of flowers. One growing plant, fern or vine will add a decided touch of individuality to the humblest room.

Books too are not only highly decorative but they add a note of individuality and a sense of real quality, their presence testifying to an interest on the part of the family in the finer things of life.

For the dining-room use the smallest table that will accommodate the family. A round one of simple Adam design is good and dignified, yet delicate in scale. Small Colonial style chairs, either straight backed or fiddle-back, are harmonious. Instead of a sideboard use a narrow console table

with candlesticks of wood, simply turned, and a colorful bowl of fruit and flowers in the middle. Birch furniture, in natural finish, is beautiful. A linen or drugget rug in medium tones of brown is an admirable and reasonably priced floor covering for this room.

Curtains for the bedrooms may be chosen from the lovely summer dress fabrics. To save space it would be sensible to buy a chiffonier or chest of drawers. A bureau may then be dispensed with if a packing box is covered with cretonne and set beneath a mirror, hung on the wall, for a dressing table.

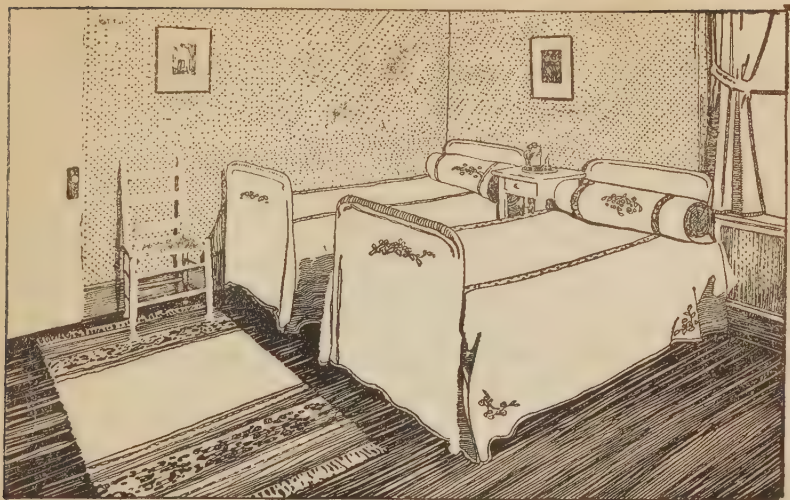
All these suggestions are practical; none of the features entails much expense; no one of them will produce any decided improvement; but all combined cannot fail to put an air of colorful, cheerful, homelike charm into even the most hopelessly commonplace surroundings.

Suggestions for the Suburbanite

A suggestion for the suburbanite may here be offered where the home is to be furnished completely with only a limited amount available at the start, too little to carry out a sensible permanent plan.

For the living-room buy the davenport you want, but buy it covered in denim of a neutral shade. Buy wicker chairs and table, perhaps also a wicker reading lamp. Cover davenport cushions and those for the wicker chairs in the same or harmonizing, inexpensive cotton or linen print goods and you will have a pleasing effect, especially if you are careful to echo the brightness of your furniture coverings in your window and door hangings. This wicker furniture you can later use on your veranda or in your sunroom.

For the dining-room buy a good, substantial table of plain surfaces and simple lines, preferably not a circular one. For dining chairs buy a light turned-leg design *painted* to harmonize with the tone of finish on your dining table. For your sideboard buy a simple console table of good width but not too deep and again in a finish and design to harmonize with your dining table. For the bedrooms buy the beds you want with the best quality springs and mattresses. For temporary dressers you can get very handy inexpensive



Iron beds may be most successfully treated with slip covers for head and foot pieces and spreads and bolsters to match.

cedar chests, unfinished. Around and over the chest a common whitewood kitchen table may be placed, the table top being covered with a piece of plain denim, and a colorful, cretonne valance dropped to within an inch of the floor to hide the chest. Over the table-top, at convenient height, hang a simple rectangular mirror of good quality, to match the bed in finish, and buy an extra chair or two like those for your dining-room.

That will give you a sound working basis without waste, to meet your purse and start your permanent furnishing plan.

As soon as you can afford to carry out the balance of your planned furniture purchases, you will find other uses for the temporary pieces with which you have been keeping house, not uncomfortably withal.

In your dining-room, as you supply the permanent pieces, the console-sideboard can go into the hall or the living-room, with the addition of a decorative mirror or picture; your dining chairs will be useful in the bedrooms and kitchen, with the addition of a couple of coats of paint of another color.

In your bedrooms, permanent dressers will take the places of the temporary cretonne-covered tables, under the mirrors which you already have. The tables will serve in kitchen and laundry, and the cedar chests will come in handy to store the clothes not in immediate use.

In these suggestions you will note there is no trick-furniture, nothing home-made, nothing requiring expensive hired labor. Any competent housekeeper can put them to work for her, and if she is clever, her friends will find her home charming, because it will reflect the exercise of common sense and ingenuity in attacking her problem, which is, unfortunately, not now common enough in American homes, as applied to the furniture problem.

PRISCILLA
HOME FURNISHING BOOK
SECTION THREE

Section Three is filled with practical directions. It tells how to make and hang curtains, as well as how to renovate and re-finish furniture. One most valuable section tells clearly how to remove spots and clean furniture, rugs, upholstery fabrics, including the magic of the "dry scrub."

Directions are given for re-seating chairs and making slip covers. Drawn and braided rugs are easily made from the text in this section. Careful directions for making lampshades are also included. There is a fascinating chapter of clever ideas and a final section on hand made furniture.

CHAPTER XXI

HOW TO MAKE AND HANG CURTAINS

NO amount of furniture in a room will make it look home-like until there are curtains at the windows.

Three types of curtains are in ordinary use, the roller shade, casement or inner curtains next the glass, and overdraperies.

The roller shade is the most universally used type of curtain. Its wide use is explained by its great utility. The color of the roller shade should be selected from the outside of the house rather than the inside. A soft, medium tone of green is particularly good if the house is painted white. Brick red or dark blue roller shades are seldom a safe investment. Tan is inconspicuous and harmonizes well with many tints.

Where roller shades must be used, two sets of them will be found to work admirably, a dark shade toward the street and a white Holland shade next the room. By the use of the two pairs it is possible to regulate the light pleasantly at all hours and seasons. Where the homemaker does not care to use two sets, a duplex shade is good. This is of double-faced material, showing two colors; say green on the outside and white on the inside.

If the furnishings of your room are severe, a roller shade made of glazed cretonne in a bright pattern is charming. This material can be used to particular advantage in a white kitchen.

Casement curtains should be made of sheer material, and simply hung. Overdraperies necessitate the use of heavier material which will hang in pretty folds.

Choice of Materials

For casement curtains white should not be used unless there is a good deal of white in the furnishings of the room. In bedrooms, and in a breakfast-room or sun-parlor, white is often desirable. In every other case some variation of écru or cream is preferable. Where the light is cold, as in a north-

east room, a pale shade of pink or of sunshine-yellow will be found to bring a surprising amount of warmth into the effect of the whole room.



Lambrequins give distinction to the formal room.

Overdraperies may be of a shade which harmonizes with both wall and furniture. For instance, if you have mahogany furniture and a buff wall, choose curtains with a buff ground and a pattern showing mahogany tints.

If the color effect of a whole room is monotonous, the needed accent of variety may be supplied by the overdraperies. Suppose you are selecting overdraperies for a dining-room which has a dark brown rug on an antique oak floor, the walls a lighter shade of brown, and the furniture Flemish oak. Here the overdraperies might be made of cretonne in a foliage pattern with a brown and buff ground and small, fairly bright figures of blue, green and burnt orange.

The thrifty housekeeper will practically always find it an economy to make her curtains at home. For casement curtains a simple hem about two inches wide, ladder stitched, is a durable and desirable finish. Another excellent way to provide an edge is to crochet a simple half-inch lace into the material. Knitted lace also is delightful. Imitation Cluny can be used if you do not care to do the hand-work.

Overdraperies usually have some sort of dressing for the window which runs across the top. It may be a lambrequin, or it may be a valance. A lambrequin is a straight piece, usually stiffened and shaped. It is used only in large and formal rooms. The valance is the more usual finish for the top. This may be box plaited, gathered or shirred.

⊙ *Hanging the Curtains*

The day of the conspicuous pole or rod has gone by. When overdraperies are used the "goose neck" rod is best.

An occasion which calls exclusively for flat rods is found at the French door. Here casement curtains of some thin material should be made with a heading and a run at both top and bottom.



*Unbleached cotton with colored binding
and appliqué was used for these side
curtains.*

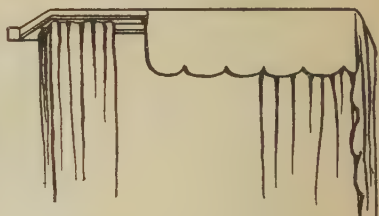
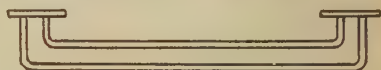
With the chintz curtains a valance of plain material is sometimes used, and if the chintz has a medallion motive this is often cut out and applied to the plain material, making a variation that is very pleasing. The plain valance must have a lining of buckram to hold it smoothly.

Velvet, which is now made in the sunfast finish, damask and rep are for the formal rooms of the house if one is tired of the beautiful chintzes. The very nature of the material calls for a valance, and this can be made either plain

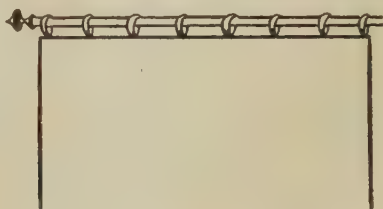
and stretched, or draped. As curtains of this material have to be lined as well as interlined, they should be made by a professional. Not only the making of them but their hanging calls for an expert hand. I would like to mention here the valance board, which some of us can remember as being in use in our mothers' time. This is a plain board, sometimes made



Three views showing how a valance is arranged on a valance board. Dots represent hooks for rings sewed to tape on valance.



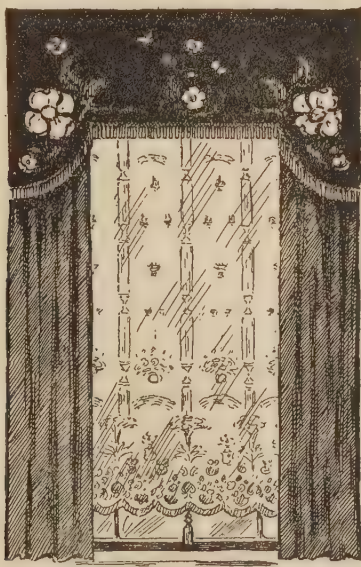
The double goose-neck rod and the method of hanging valance and side-drapes on it.



Stitched bands of self-material make effective substitutes for rings.

a little more ornate by the addition of a molding which is nailed across the top of the window frame. It should be set out from the frame about three inches by means of brackets, so that the curtain can be hung underneath it from hooks. The board is painted the color that is most dominant in the curtains, and sometimes a contrasting color is added in the molding or on the edge to make it a little more decorative. The board is from six to eight inches wide, according to the height of the window.

In hanging the curtains with a valance, if the window is small, have the valance only between the side curtains. Carry the curtains to the top of the window, for the long line is needed. The height of the window is lowered by exactly the depth of the valance. The plain valance must always go across the full width of the window.



This high valance, carried well above the window casing, makes a low room seem much higher.

Another point in regard to hanging a curtain which is too often disregarded, or about which people often seem to be in doubt, is the question as to how much of the window frame, if any, is to be covered by the rod and curtain. The custom now is to cover all of the frame. Adjust the rod so that the outer edge of the curtain will cover the outer edge of the frame, and high enough so that no frame will show above the valance or upper edge of the curtain. This method has been adopted for two reasons—it admits more light and air into the room, and it makes the window seem higher and wider.



Two simple schemes for overdraperies. Both are hung from the valance board as previously described. In each case the valance is lined and made on a buckram foundation. The valance extends around the ends of the board to the wall and a full width of material has been used on the sides so that the curtains may be pulled together at night.



Many people are perplexed with the problem of the lining of over-curtains, and there are many arguments for and against the practice. There is no doubt but that the color and lasting qualities are enhanced by the use of lining. One must bear in mind that the glow of natural light is effective in many rooms, and that its force is lost, more or less, when lining is used. It is impractical to hide the pattern and colors of the beautiful cretonnes, hand-blocked linens and sunfast materials by using linings.

Frequently we experience difficulty when hanging a lightweight curtain. A very simple remedy is to place small lead weights at intervals in the hem.

All curtains that are made to shir on a rod should have a double pocket, so that a ruffle of the curtain will show above the rod for a finish. Put a tack in the lower back edge of the curtain at the window-sill to keep it in place.

☉ *The "Color Pole"*

A most delightful way of carrying the color across the top of a window where it is undesirable to use a valance, is by hanging the curtains, whether they be of chintz or velvet or any other material, from a pole at least two inches in di-



*Reverse side of curtain showing
how rings should be sewed.*

ameter. Use the old-fashioned large brass rings on the pole, but sew them low on the curtains so that when hung the rings will not show. Cover the pole with a piece of the material. This is easily done by cutting a long strip the width of the circumference of the pole and overhanding it on the pole. The seam can be turned to the wall. By this method you have the broad line of color made by the curtains on either side of the window, and this color carried across in a narrow line at the top. Very elaborate wooden ends sometimes finish a rod used in this way.

☉ *Use of Plain Colors*

Plain glazed chintz makes beautiful curtains. Picture an apple green curtain with tiny ruffles sewed across it in rows, eight inches apart, from the bottom to the top. A pair of such curtains, hung over dotted Swiss curtains in a Colonial yellow room, will make the prettiest possible small window arrangement.

This same idea of the tiny ruffles sewed at intervals across the curtain may be used with unbleached muslin as a foundation, the ruffles being made of calico in some quaint color and design. On one pair, the ruffles were in lavender with a tiny design in black and white.

☼ *Chintz Shades and Theatrical Gauze*

For a small house in the country nothing is so charming as glazed chintz shades seen through sheer ruffled muslin.

The jute material known as theatrical gauze is particularly appropriate for bungalows in the country, or for the "den" in the city. A set of these, dyed a tawny shade of orange and edged with a green wool knitted trimming, have been used with signal success in a boathouse on Long Island.

A quite luxurious effect can be brought out in a chintz curtain by facing the front edge back on the wrong side from eight to twelve inches in a taffeta silk in one of the soft shades in the chintz. Then, in hanging, double back this edge at least four inches at the top, and again at the tie-back. The broad line of color in the rich texture of the silk is remarkably effective. The tie-back can also be made of the silk, as should one of the lamp-shades in the room, to carry out the color scheme.

☼ *Crêpes and Edgings*

Georgette crêpe is a delightful material for thin curtains, used either at a window or at a French door. There is nothing that wears better, and it keeps its color well. Made plain, with a wide hem at the sides and bottom, or with graduated tucks its full length, it is equally attractive.

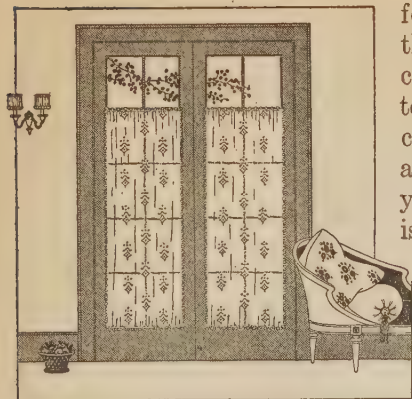
Lace edging on curtains is practically used only in the commercial work. Plain hems, tiny ruffles, bands of taffeta or glazed chintz in contrasting colors, wool trimming, fringes in plain colors, or even rows of tiny tassels, are among the present trimmings. Narrow box plaiting in contrasting color is very smart in effect.

☼ *How Shall I Curtain my French Doors?*

Illustrations show the method best, and the two drawings show it clearly.

Two rods for each door are necessary so that the curtains may be tightly stretched between them. This arrangement makes the curtain really a part of the door.

Make a heading both top and bottom in addition to the run



for the rod. Be sure to have the run wide enough to accommodate the rod you plan to use. The best way to success is to buy your fixtures and put them in place before you make the curtains. There is a flat rod easily adjusted which works admirably.

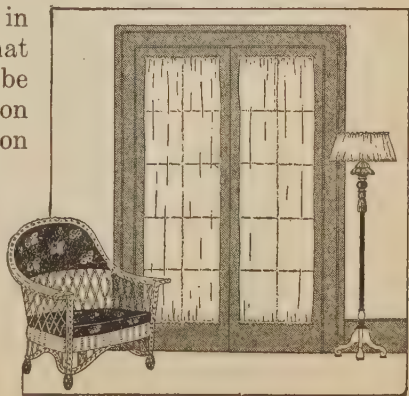
Cut the curtains by a thread because it is important to have exactly straight edges. An inch and a half is about the

right allowance for the upper headings and two inches for the lower.

The amount to allow for fulness depends upon the sheer-ness of the curtain material and the degree of privacy the curtain is designed to insure. If you have a thin material and want the door when closed to really hide the room beyond, use at least three times the width of the glass opening. If you use the curtain merely to soften the hard lines of the glass opening, you can use one of the panel lace effects and plan for either no fulness at all or have a very slight easing of the edges.

Smaller glass openings in front doors may be treated in the same way except that the headings you use will be slightly narrower in proportion to the size of the opening on which the curtain is placed.

Rods in either case should not project more than one-half to three-quarters of an inch beyond the glass and should be of such a type as to make the fixtures invisible when the curtain is adjusted.



CHAPTER XXII

REDECORATING AND RENOVATING FURNITURE

EVERY piece of old-fashioned furniture should be judged on its own merits. It may be valued because of its associations or because of its beautiful lines. If it is worth keeping at all, it is worth keeping in such a condition that it will add to the beauty of the room in which it is placed. The method of renovation is simple—its application, inexpensive and quite satisfactory.

To clean furniture which has a varnished, oiled, or waxed surface, use a solution of three parts turpentine and one part linseed oil. Moisten a piece of cheesecloth with the mixture, and rub briskly over the surface. Wipe afterward with a dry cloth.

For painted surfaces, rub with a piece of cheesecloth dipped in kerosene. The dirt is then loosened and easily wiped off. A dry cloth should be rubbed over the surface to remove all traces of the kerosene.

With the soil removed, the condition of the finish is readily ascertained. If it seems in good condition, wax the surface. Excellent commercial waxes are to be found on the market.

However, many of the pieces of furniture are not so easily put in condition as is suggested by the above processes. Many have been covered with coat after coat of paint, varying in color from black to a brilliant red. As one finish had become unsightly, another had been put over it. Such pieces call for an altogether different method of procedure.

First, determine, if possible, the kind of wood which was used. If mahogany or walnut, it must receive special treatment. (This will be taken up in detail later.) All other kinds of wood found in these old pieces can be washed to free them of the paint and varnish. A commercial paint remover may be used, but the cost is much greater and the results no more satisfactory.

One large pail of boiling water and one of clear, cold water, a long-handled dish mop, a can of potash, a bottle of vinegar,

a pair of rubber gloves and a rubber apron are needed for washing furniture. (The two latter are for the protection of the hands and clothing.) One should never wear good clothing while doing this work, as it may be spoiled by the potash solution.

Dissolve the potash in the pail of boiling water, shaking it in gradually to prevent boiling over. Cold water may be used, but the action in loosening the paint will be slower. With the long-handled dish mop apply the potash solution to all surfaces, rubbing until the finish is all removed. Many have found it more satisfactory to rub over the whole article with the solution, and then clean off the old finish instead of rubbing it off as one applies the solution. If the surface is carved, it may be necessary to use a small brush to free the crevices of all the paint.

When the finish is removed down to the natural wood, the article must be rinsed very thoroughly with clear, cold water. The most satisfactory way is to use a rubber hose, or, if this is not available, to pour water over it with a dipper or cup.

In order to protect the wood from the action of any potash that might not have been removed, some neutralizing agent must be used. Vinegar is satisfactory and inexpensive. Pour this into a dish, and apply to the entire surface with a soft cloth, being careful not to miss any part. If the lye is not neutralized, it will eat into the wood and later cause small bubbles to form under the finish. The article should now be placed out of doors, if possible, and left to dry for at least three days. Washing will roughen the surface slightly, so it should be smoothed down when dry, with No. 00 sandpaper, until perfectly even.

Two finishes are commonly used — the natural stain and paint. If the former is wanted, apply a good furniture stain of the desired color, and let dry for twenty-four hours. Then apply four coats (usually) of orange shellac which has been thinned with wood alcohol so it will run very easily when poured. Twenty-four hours should elapse between coats. The article should be sandpapered or rubbed down with steel wool after each coat, and then dusted to remove all loose particles.

When the last coat is thoroughly dried, finish by rubbing

down to a 'dull gloss with a piece of burlap which has been dipped first in linseed oil and then in powdered pumice. If one wishes to hasten the drying process, turpentine may be added to the oil in the proportion of one part turpentine to three of oil.

Walnut or mahogany should be scraped or sandpapered until the finish has been removed.

The surface coats may be of varnish, French polish, shellac, or lacquer. All of these will take a high polish or dull finish, as one may desire. It is well to bear in mind that the less highly polished surfaces do not show scratches and hard usages so readily as the more highly polished ones.

Some people prefer wax or boiled linseed oil for top coats. These finishes have decided advantages. If the surface becomes scratched or otherwise damaged, a little wax or oil, according to which has been used, applied with a soft cloth, will cover the blemishes. If wax is used, rubbing the surface with a soft cloth about twenty minutes after the application will bring the soft lustre desired. The boiled linseed oil requires about three days to dry. The great advantage in both the oil and wax finish is that hot dishes do not leave rings on the surface. Neither of these finishes will give a high polish, which fact would in no way take away, from the beauty of the finished product.

If the walnut or mahogany furniture is finished with varnish, French polish, shellac or lacquer, it can be kept in good condition quite easily. Mix three parts crude oil with one part benzine. Apply sparingly with a piece of cheesecloth, polishing with the grain of the wood with a dry cloth. It will cover small scratches and remove the murky appearance. (This is not recommended for oiled or waxed surfaces.)

Painted Furniture

Close on the heels of gay draperies of cretonnes appeared the vogue for painted furniture in America. Of course, Japanese lacquer had been imported years ago, but it fits only the room suited to its use, whereas the American-made painted furniture can be suited to the room where it is to be used.

There are in every average home to-day many pieces of

furniture that are either marred or of a finish now *passé*, which with paint and brush could be transformed into decorated furniture of quite the latest mode. The work is not difficult to do, but must be done correctly or chipping or crackling will result.

Do all your work in a room that is as free from dust as possible, so that you can shut away the articles until they are thoroughly dry.



Applying lye solution.

If the piece of furniture to be painted has a varnish finish, this finish must be removed, but if it is stained (such as mission or fumed oak), it is only necessary to wash with a strong solution of soapsuds, rinse and sandpaper as instructed later. Golden oak, bird's-eye maple, American walnut, mahogany or imitation mahogany, Circassian walnut or ebony finish are in most instances varnished, and to remove this varnish is the first step in the work.

The housewife will find a solution of "lye water" (a tablespoonful of lye powder to two quarts of water) an inexpensive remover. Several applications will be necessary and a brush with extended handle is recommended in order that the hands need not come in contact with the solution. Apply the liquid freely and allow to stand a few minutes. A "gummy" substance will result, which should be washed off with clear water.

Again apply the solution and continue as directed until it can be seen that the hard-varnish finish has been entirely removed. Some pieces of furniture have more coats of varnish than others and for this reason one must use her own judgment, making the lye solution stronger if the finish is difficult to penetrate. For large pieces of furniture or for any quantity



First coat of flat color.

work, the painter will find the household varnish remover given requires more time than removers she can purchase at a paint store.

Rinse with clear water after each application of remover and dry with cloth. Allow to stand for an hour or until *thoroughly* dry before putting on the first coat of paint. Do not place the furniture in the sun or by a fire to dry, as too much heat may warp the wood. If the surface is at all rough, rub with a piece of 00 sandpaper (very fine), which can be procured at any hardware or paint store.

☉ *The First Coat*

Varnish removed, surface sandpapered and wiped perfectly free from dust, the furniture is ready to receive its first coat of paint. It is better for the beginner to select a small article

for the initial experiment, but after she has become familiar with the fundamentals, a bedroom suite is not too great a task. A smoking stand, a telephone set, an odd chair, a small table or writing desk, are excellent subjects for the novice. We will select the last named as an example and suppose that it has been made ready to paint.

We will paint it black, as this is a color of little difficulties, and decorate with a floral design because it is not only popu-



Sandpapering it down.

lar, but simple to follow. If, however, one of the lighter colors is preferred, it will not be found difficult. It is necessary to add an extra coat of flat paint, which may be white for any of the light colors, such as gray (a mixture of white with a bit of black added), ivory (white with yellow), buff (white with a little brown), brown (mixture of red and black), canary-yellow (yellow with white), and so on. It may be found necessary to use an extra coat of enamel in some cases. Otherwise the same method of painting is followed.

A half-pint can of *flat* black paint will be more than enough to cover the article. It should be *mixed thoroughly* before applying, and one of the best methods is to shake thoroughly before opening the can and then stir with a *clean* stick until no "pigment" is left in the bottom of the can. This is important to proper drying.

A soft bristle, flat brush (preferably camel's hair) about one and one-half inches in width is the best size for small articles. Paint the inside of the desk first and then the outside from top down, following the grain of the wood, which usually runs horizontally in drawers, leaves, and tops of tables, and perpendicularly in legs of tables, chairs, and other articles. Use the paint sparingly, that is, do not allow the



Follow the grain.

brush to carry so much that the paint will "run." It is a good idea to wipe the brush against the side of the can after dipping and thus take up the surplus paint.

The backward and forward movement of the brush is permissible for the first coat, as this is a flat paint meant to fill the pores of the wood. The brush should follow the grain of the wood, and in painting narrow edges, turn the brush contrariwise to avoid the danger of "overlapping."

Allow the painted piece to stand twenty-four hours before preparing it for the second coat, and clean brush thoroughly by dipping in turpentine or kerosene and wiping with a cloth.

⊗ *Second Coat*

The furniture must now be sandpapered again. Use a three-inch square of 00 sandpaper (very fine), and go over the surface, *lightly* rubbing to and fro with the grain of the wood until it is quite smooth. Clear this surface of dust and apply second coat of paint. A half-pint can of black enamel (bicycle or automobile enamels give excellent finishes) will cover the

average size desk with two coats. This enamel should be mixed in the same manner as the flat paint and needs more care in applying than the first, as it is more liable to "run." Forward movement of the brush, following the grain of the wood, is the prescribed treatment, first painting inside the desk and then out as before. Do not overload the brush and be sure the enamel is applied evenly. Also take care that in



Final pumice rubdown.

painting the legs, there is no "overlapping." If, however, the paint is carried over on one side while painting another, brush the overflow quickly so it will not harden before that side is painted.

Stir the contents of the can frequently so it will be thoroughly mixed all the while. Dry enamel for forty-eight hours. Clean brush as before and when closing the can of enamel, pour a teaspoonful of turpentine into the can to prevent it from "crusting."

② *Third Coat*

Sandpaper as before and remove all dust. Apply this last coat of enamel in the same manner as the second and after allowing it to stand for twenty-four hours, rub with a paste made of powdered pumice, instead of sandpapering. This pumice can be purchased in very small quantity at the drug-gist's, and should be mixed with just enough water to form a thick paste. Dip a cloth in the paste and go over the surface of the desk, rubbing it in the same manner as furni-

ture polish is used. Cleanse with clear water until no trace of the pumice remains. The surface will have taken on a dull finish and is now ready for the designs.

The decorator must use her own judgment as to the design most suited to the piece of furniture. If the space she wishes to decorate is wider than long, the complete design should assume the same shape. A basket motif is still popular and



Applying the decoration.

lends itself well to almost any space, for sprays of the flowers in the basket may be repeated wherever needed to fill out the design.

Breakfast suites in ivory and blue with basket decorations are cheerful, as are those in canary-yellow and black. Telephone sets in Chinese red (red and yellow) with gold decorations give a bright spot of color. Bedroom suites in ivory with robin's egg blue bands are indeed lovely, but many people prefer a soft gray.

If there is no colored transfer paper (red, orange or white) at hand, cover the reverse side of your paper pattern with a heavy coat of colored or white chalk. Place the design in the desired position and trace the outlines with pencil. They will appear upon the wood clearly enough to follow. It is best to trace only one motif at a time as the chalk will brush off quickly.

Care must be taken not to use too much paint on the brush, which for the decoration should be an artist's brush of camel's-hair. The colors are mixed by dipping the brush first in the Japan dryer and then adding a drop of turpentine. The turpentine thins the paint while the dryer thickens it. No color should come in contact with another before it is dry and the brush should be cleaned thoroughly before using for a different color.

About twenty-four hours will be required to thoroughly dry the decoration, then the desk may be washed with ivory soap and lukewarm water. If directions have been carefully followed, the enamel will not chip, or crackle or stick. The amateur painter frequently gets poor results because, in the impatience of her enthusiasm, she does not allow the paint sufficient time to dry and is unwilling to do the drudgery of sandpapering between coats. A little patience and "elbow grease" are two essentials to the success of painted furniture. (See the section on stencilling for further ideas.)

It is well, but not necessary, to varnish over that section of the furniture that is decorated, thus insuring the design from soil by hands and wear. After varnishing, allow to stand for twenty-four hours, rub with pumice and the finish will be dull again.

Use tube oils for painting in designs. Having chrome yellow, flake white, Prussian blue, vermilion, and black on hand, you can mix for any desired shade.

When the decorator views the transformation of her desk, for example, she immediately wants to attempt bigger things; and many a home has been completely transformed, ugly furnishings beautified and the whole atmosphere changed via the decorator's brush and the energy of one little woman.

Furniture Renovation

Shabby furniture is the bugbear of every housekeeper, and in these days of high living costs, especially the high cost of new furniture, it behooves us to take care of what we have and keep it looking new. Used every day, year in and year out, perhaps marred by small hands and feet, household

furniture must have yearly renovation to keep it at all good-looking.

It isn't difficult to renovate furniture, and anybody armed with ordinary ability, grim determination, and a fair amount of patience, can do the work well, and save many dollars for other uses.

Oftentimes, all shabby furniture really requires is polishing, and as this is merely a case of elbow grease, it is within the province of every housekeeper.

As nearly all old furniture is apt to be more or less stained it should be carefully cleaned before polishing. In many cases regular applications from week to week, of a good renovating polish all prepared ready for use, or of linseed oil and turpentine in equal parts, will do much toward removing the stains and imparting a dull lustre, but, as a rule, it is always best, when polishing your oak, mahogany and walnut pieces, to see that all of the stains have first been removed. Indeed, if you make what the upholsterers call a "finished job" it is of the greatest importance.

Removal of Stains

Stains made by ink, that find their way to the desk or library table top, and dry on so that water has no effect on them, may be removed by a weak solution of spirits of nitre applied with a feather. As soon as the ink has disappeared the place should be rubbed with a cloth wet in cold water, else the nitre will leave a white spot. Sometimes, if the stain is very bad, a second treatment will be needed. If too hot plates have been placed upon the dining-room table apply spirits of nitre, as in the case of the ink stains, and then rub with olive oil.

Some women use a mixture of salt and olive oil to remove white stains from hardwood, made by placing hot dishes carelessly. The spot is thickly covered and then as much olive oil as it will take up is poured over it. This is allowed to stand overnight and in the morning is removed and the spot rubbed with the pure olive oil.

Grease spots may be removed by turpentine or hot water and soap.

 "Film" and Bruises

The moldy appearance which so often appears on mahogany pianos and other pieces of highly polished furniture may be removed by a solution composed of a tablespoonful of vinegar in a quart of clear water. This is applied with a cheesecloth rag, which is first saturated with the liquid and then wrung as dry as possible. The furniture is rubbed lightly and then polished quickly with a dry piece of the cheesecloth. Another method is to wash the surface, one small portion after another, with lukewarm water and pure white soap. Dry each portion thoroughly with cheesecloth or silk before beginning the next.

Dark bruises on mahogany and other fine furniture can be successfully combated with pads made of brown paper soaked in warm water and laid over the bruises. When the wood is thoroughly warmed and damp, take a warm iron and hold it over the pad until the paper is quite dry. In many cases the process has to be repeated, but in the end the treatment is invariably a success.

The ugly cracks or splits that sometimes appear in cheaper pieces of furniture are filled by the upholsterers with beeswax. The wax is softened until like putty and then pressed into the cracks and smoothed over the surface with a thin knife and then sandpapered. The sandpapering causes some of the dust of the wood to work into the crack and when the article is polished the cracks will have disappeared. While putty is sometimes used for this purpose, it is apt to crack and fall out in time, while beeswax will last.

If the piece of furniture looks shabby and still does not seem to require sandpapering and repolishing by hand, it can be "revived," as the upholsterers call it, by rubbing the wood with a flannel saturated with turpentine or soap and warm water. Rub dry and apply a solution composed of equal parts of vinegar, methylated spirits and linseed oil. Shake the solution well each time you use it and be sure and rub the wood perfectly dry after applying.

 Leather Furniture

Leather furniture may be cleaned with milk applied with a soft cloth, the rubbing being done so gently that the surface is not cracked in the process. When the leather is very old and shabby, take a pint of linseed oil, boil it, and let it stand until it is nearly cold. Stir in half a pint of vinegar, and stir until mixed and bottle. Shake the contents before you use and put a little on a soft cloth and rub well into the leather, turning the flannel as it gets dirty, and then rub with a soft cloth until the polish is restored. A light application of vaseline, firmly and thoroughly rubbed in, is also good.

Cane or porch chairs that have sagged may be brought back into place by wetting thoroughly on the under side and setting them in the sun to dry. They will then shrink back into place.



Use vacuum-cleaner attachments frequently on overstuffed pieces.

CHAPTER XXIII

SPOT REMOVAL

DIAGNOSIS of Spots. — The first step in successful spot removal is to diagnose your spot. Is it an old stain, or a fresh one? The quicker a stain can be treated the easier it will be to get it out. Drying in the air, washing, and heat all may change the character of the spot and often it is necessary to use drastic methods in taking out an old stain which would have yielded to simple treatment while it was fresh.

If you know the character of your stain, your problem is greatly simplified, for you have then merely to apply the cleaner prescribed in this chapter to take out that particular stain.

If, on the other hand, the spot is of an unknown nature, there are a few simple ways to detect its origin. Try scratching the spot with the finger nail. If it shows white, probably it is either sugar or cream sauce. To distinguish between them, look at the back of the goods. Sugar stays on the surface, but cream sauce will be found to have struck through to the wrong side. Cold water alone will remove the sugar spot, but the cream sauce will need a grease solvent to take out the spot left when the flour is washed off.

Pure grease spots on a dark fabric may be recognized because when fresh they show darker than the material, or when dust has settled in them look grayish and very conspicuous but do not turn white when scratched.

Where acids or alkalis have made the spot, the color of the fabric is usually removed or at least noticeably lightened, or it may be completely changed. For instance, a drop of hydrochloric acid will turn a dark blue serge a bright orange. Sometimes a weak alkali like soda will restore the color.

Special stains like paint, ink and iron rust are easily enough recognized and the above hints for diagnosis will enable you to judge of the character of many more. If, however, you are wholly unable to identify the stain, having no clue to its

source, proceed with great caution, as the use of the wrong cleaner may set the spot so that you will have great difficulty in ever getting it out. Try harmless cold water faithfully before resorting to any chemical cleaner and adopt more vigorous measures only after exhausting everything mild.

If a spot that looks and acts like a grease spot does not come out by the application of one grease solvent, don't hastily conclude that it isn't grease. Different kinds of fat respond readily, some to one solvent, some to another. Try another solvent. Or try a combination. Your spot may be a mixture of more than one sort of fat. Equal parts of ether, chloroform and alcohol make a pretty efficient combination. This is one reason why commercial cleaners are often so satisfactory for grease spots, as they are usually made up of a number of solvents, some one of which is likely to prove effective on any sort of grease which may enter into the spot.



Preliminaries to Spot Removal

First: Take time. Success depends largely upon having ample leisure to do the work thoroughly and carefully without interruptions. In doing an important piece of cleaning, or when using acids or strong alkalis, it is absolutely impossible to suspend the process to attend to other affairs. Therefore no amateur should embark on a ticklish job with chemicals when quite alone in the house unless she is prepared to turn a deaf ear to both telephone and door bell.

Second: Arrange a table in a good light, covering it with a newspaper or clean brown paper as a protection.

Third: Get ready the appropriate cleaner and necessary equipment such as bowls, cups, droppers and pads.

Fourth: Remove from the fabric the surface dust. If it is velvet or a soft napped material which is to be cleaned, brush it carefully with a soft-haired brush. Hard woven materials can be brushed vigorously with a whisk broom or any stiff-bristled brush.

If surface dust is left on the fabric there is apt to be a cloudy appearance where the spot originally was, or the cleaned place may perhaps look brighter than the surrounding dusty fabric.



The renovation of upholstery is not difficult. For grease spots use one of the excellent commercial detergents. Finish with the "dry scrub" just as described for rugs, at the end of this chapter.

Fifth: Mark the spot. After the goods is damp it may be hard to locate the exact centre of the spot. The marking may be done with white basting thread or with pins.

Sixth: Try cold water first. An expert on care and renovation says, "When in doubt, use cold water. It does no harm and may do wonders."

Seventh: If cold water does not do the work, read carefully the directions for the use of the cleaner you decide on, and follow those directions with slavish accuracy.

There are five distinct classes of cleaning materials and every housewife should have constantly on hand at least one from each group.

GROUP I.—*The Solvents*, or those which act by dissolving and carrying the soil out of the goods. Water is the easiest solvent to handle and often the most effective on certain sorts of stains. While boiling water works best on fruit stains it is well known that on another class of stains, such as blood, meat and milk stains, it sets the spot. Used quickly enough, water works wonders. It has even been known to remove fresh dye stains when quantities of it, lukewarm, were immediately poured through the stained material, which was then put to bleach in the sunshine, being remoistened as often as it dried.

Acids and alkalis may act as solvents by converting solid material into liquid, which washes out when water is used to remove the chemical. This is what happens when rust is treated with oxalic acid.

Solvents which are particularly effective on grease are carbon tetrachloride, ether, kerosene, alcohol, naphtha, benzine and gasoline. These are most commonly used on wool and silk where it is not advisable to use soap and water.

Carbon tetrachloride is non-inflammable, has little odor, can be purchased at almost any drug store, and is widely efficacious.

Ether is effective but should be used with caution, as it may affect the color of light, delicate fabrics. Both ether and alcohol are inflammable.

Gasoline and benzine are highly effective but also highly explosive and are undesirable for home, or at least for indoor, use.

Naphtha, another petroleum product, is much used because it has less odor than benzine or gasoline. It is explosive.

In many states it is a crime to keep bottled benzine or gasoline in the house. In many cities in other states the storing of gasoline or benzine in homes without a special permit invalidates a fire-insurance policy.

DANGER! These chemicals are inflammable as well as explosive, and gasoline and benzine are so explosive that they should *never* be used in a house or near a flame.

In using any solvent, place a pad of clean absorbent material underneath the stain in order that the dirt in solution may go through to the pad, not remain in the fabric. Moisten the cleaning cloth with the solvent and beginning outside the line of soil, gradually work with light strokes round the edge of the spot and in toward the centre. Use a small amount of the liquid at first, but as you approach the centre of soil, apply it more freely. Do not rub the material back and forth, as you may roughen the finish and remove the lustre. When the centre of the spot is reached, make your strokes with the nap of the goods. Continue working lightly until the stain is gone and all of the solvent has evaporated.

GROUP II. — Absorbents. These are the easiest cleaning agents to handle, as they act only on the spot and have no effect upon the fabric. The ones commonly used are blotting paper, unglazed paper, fuller's earth, French chalk, powdered magnesia, corn meal and corn starch. For methods of using absorbents see page 232 under Grease Spots.

GROUP III. — Detergents. These are solutions usually containing soap, which clean by the action of the lather, carrying off the soil. Most detergents are combined with a grease solvent which dissolves the grease and frees other dirt associated with the grease so that it may be carried away by the soap. The recipe for an effective detergent ("dryscrub") is given on page 237.

GROUP IV. — Bleaches. The fourth group are the bleaches which can only be used on white cottons and linens as they injure wools, and since they remove the color of stains by oxidation if used on colored wash goods would remove the color of the fabric at the same time.

Sunlight combined with moisture is Nature's own bleach and many an obstinate stain can be faded out by patient exposure to its action. Hydrogen peroxide to which two or three drops of ammonia have been added makes an effective bleach. Other bleaches are ammonia, borax, Javelle water, potassium permanganate, sulphur and oxalic acid.

GROUP V. — *Neutralizers*. If a stain is made by an alkali, a weak acid may neutralize it, restoring the color, or if by an acid, an alkali undo the mischief.

Method of Removing Specific Spots

Acid Spots. — Dilute acids will not injure the fibres of any material unless they are allowed to dry on the fabric and so become concentrated, but they do sometimes affect the color. Strong acids such as nitric and sulphuric are dangerous to handle, for if spilled on the clothing they will destroy the fibre. It is desirable, therefore, to neutralize all acid spots. If acid is dropped on any fabric, whether a stain is made or not, it should at once have the following treatment —

Treatment. — 1. Water. Rinse the spot to stop the action of the acid. This will check the destruction of the fibres, but if the color has been changed it will not restore that. To do this it is necessary to neutralize the acid with an alkali, as below.

2. Ammonia. If the spot is slight, neutralize it by holding it in the fumes of an uncorked bottle of concentrated ammonia. Or sponge with dilute ammonia.
3. Baking soda. Sprinkle this on both sides of the acid stain, wet the soda with water and let it stand as long as it continues to effervesce. Rinse with cold water.

Alkali Spots. —

Treatment. — 1. Water. Rinse thoroughly. This is sufficient for such alkalis as ammonia or borax.

2. A mild acid, such as lemon juice, oxalic acid or vinegar, to neutralize the alkali. Apply the acid with a cloth, being very careful to touch only the stain.

When the color is restored, rinse or sponge the spot thoroughly and use a dry cloth to rub the place dry.

Blackening. — See Shoe Blackening and Stove Polish.

Candles, Colored. —

Treatment. — Scrape off all surface wax with the finger nail.

Then turn the spot face down on blotting paper and press the material with a warm iron. The blotting paper will absorb the melted wax. If there is left a spot of color, remove it by sponging with alcohol. If the warm iron does not remove all traces of the wax, but leaves a slight grease spot, this may be removed with one of the grease solvents.

Fly Paper (Sticky). —

Treatment. — 1. Yellow laundry soap. — For fresh spots of the sticky substance on cotton or linen, wash, rubbing the spot well with the yellow laundry soap.

2. Benzine. Using the inflammable fluid out-of-doors, soak or sponge the spot in benzine. For the use of benzine see page 229.

3. Turpentine. Sponging, or soaking in turpentine will dissolve the sticky substance. You will then probably find that when the fabric is dry you have a turpentine spot to deal with. This can be easily removed by one of the grease solvents.

4. Alcohol. Sponge with alcohol.

Glue. —

Treatment. — Lukewarm water. Soak the glue spot in lukewarm water. If the glue has had time to dry thoroughly it may take long soaking to soften it.

Grass Stains. —

Treatment. — 1. Cold water. Wash a fresh grass stain in cold water. Hard rubbing may bring it out.

2. Molasses. For an older stain on wash goods rub the green spot with molasses and let it stand a few moments. Wash it out in warm water.
3. Alcohol. For delicate fabrics, dissolve off the green coloring matter by sponging with alcohol.

Grease Spots.—A pure grease spot is simple enough to remove. But when we come to black grease stains such as those made by machine oil and axle grease, the presence of carbon and pulverized metal complicates the removal of the stain.

- Treatment.*—1. Warm water and soap. For ordinary grease spots on wash materials, wash with lukewarm water, rubbing ample soap on the spot.
2. Fuller's earth, or powdered magnesia, or French chalk. These act by absorbing the grease or oil. They should only be used on fabrics from which they can be easily brushed out.
 3. Blotting paper or unglazed paper. This absorbent method is most successful with congealed grease spots. Place the stained fabric between two layers of blotting paper and lay it on a flat surface. Apply a warm iron. As the grease melts and is absorbed by the paper, move the stain to a fresh place.
 4. Grease solvents: carbon tetrachloride, ether, chloroform, kerosene, alcohol, naphtha, benzine and gasoline. **DANGER!** For precautions in using gasoline and benzine, see page 229. The various commercial cleaners on the market are often very effective in removing grease spots because they offer a combination of several solvents which act successfully upon the mixture of fats in the spot.
 5. White fat. For black oil or grease stains on a light fabric, rub clean white fat into the soiled spot, wiping off the lard as it becomes soiled. Repeat this process until you have left only a clean white fat stain. This may be removed with one of the grease solvents, or with an absorbent.

Ice Cream. —

Treatment for unwashable fabrics. — 2. Lukewarm water.

Sponge the spot with lukewarm water and if a grease spot remains when dry, treat with a grease solvent. See page 232.

Ink (Writing Ink). —

Treatment on carpets and rugs. (Oriental or domestic.) —

1. Emergency treatment. Blotting paper or salt and damp cloths. Absorb as much as possible of the spilled ink with relays of blotting paper, or with quantities of table salt, removing the stained material and applying fresh as long as there remains any fluid to be taken up. Then scrub the spot with pieces of blotting paper until no more color will come off that way. Next wring cloths as dry as possible and continue scrubbing the stain as long as any inky smear appears on the cloths.
2. Oxalic acid. If the blotting paper and water method above is not wholly successful, apply small amounts of weak oxalic acid dropped on with a medicine dropper. Immediately follow this with a cloth wrung out of cold water, wiping out the acid, which *must* not remain long in contact with the fibres. Use alternately a few drops of acid and the damp cloth, remembering that the motion with the cloth should be a wiping *up*, not a rubbing *in* motion, for we are endeavoring to wipe the ink stain from the surface, not to drive it through the rug. It is most important that the acid should not get too deep into the nap of the rug, as it would be impossible thoroughly to rinse it out. Every bit of acid must come out, or it will eat the fibres.

This method has been successfully used on valuable Oriental rugs. But it should never be resorted to until as much as possible of the ink has been absorbed by the emergency treatment suggested above. Even then the oxalic method must be undertaken as a slow and painstaking job which may, if the spot be large, continue, off and on, for days.

Lead Pencil. —

Treatment. — 1. Soap and water. Rub on plenty of soap and wash the marks vigorously. It is the friction which removes the insoluble graphite. (Only for washable furnishings.)

2. Soft pencil eraser. Pencil marks may be rubbed off with Art Gum or any soft eraser.

Medicines. — These are of infinitely varied chemical composition and it is not easy to prescribe a general remedy. If the composition is not known, try alcohol first. If the composition is known, then apply the particular remedy that removes the main ingredient. For instance, for an iron tonic stain, try alcohol, and if unsuccessful, use directions for iron rust. For sugary medicines, like cough syrups, try lukewarm water first, removing any coloring matter that is left with alcohol.

Treatment. — Alcohol. Sponge or soak the stain in alcohol.

Mud Stains. — For mud stains on cotton or linen which can be washed, put the garment to soak in lukewarm water, then launder. For mud stains on other fabrics, allow the mud to dry on and brush carefully. This will often entirely remove the stain. If not, try the methods below.

Paint. —

Treatment. — 1. Soap and water. For any fabric that can be washed rub a liberal amount of suds from yellow laundry soap on the paint stains, rub the spots vigorously and rinse.

2. White fat. Old paint stains often have to be softened with lard or other white fat, after which they can be washed out with soap and water.

3. Turpentine. For paint on unwashable goods, sponge the stains with turpentine or benzine (DANGER!). Old stains on such goods may first be softened with lard as above and then treated with the solvent.

Resins and Pitch. —

Treatment. — Turpentine, carbon tetrachloride, ether, alcohol, benzine or gasoline. Sponge with the solvent or immerse the spot and rub.

DANGER! In using ether, chloroform, benzine or gasoline keep away from lamps or fires, as these agents are inflammable.

Road Tar. — See Tar.

Shellac. — See Varnish.

Shoe Blacking (Liquid). —

Treatment (Emergency) for blacking on rugs or carpets. —

Absorb as much as possible of the spilled blacking with blotting paper or corn meal before the fibres of the carpet have time to take it up. Then wipe with a cloth wrung as dry as possible, keeping at the rubbing with a series of clean cloths as long as any black stain appears on the cotton.

Shoe Blacking (Paste). —

Treatment. — Lard. Rub the lard well into the stain and wipe it off as it becomes soiled. Continue the use of lard until the stain is almost removed. Then wash the stain in soap and water.

Soot. — This is a carbon spot, usually associated with grease, which makes it particularly difficult to remove, as the stain smears, rather than brushes off. For this reason you should never brush a soot spot with your hand, nor rub it.

Treatment for soot on carpets and rugs. — If soot comes down the chimney to the hearth-rug, large quantities of corn meal will be necessary to pick up the carbon, the blackened meal being constantly brushed up in the dustpan and fresh applied. If corn meal in sufficient quantity is not at hand, use salt.

Tar, Road Oils, etc. —

Treatment for tar or road oil on carpets. — Turpentine. Moisten clean cloths with turpentine and scrub the spot, changing the cloth as often as it is blackened and continuing the process as long as any color appears on the cloths.

Varnish. —

Treatment. — 1. Turpentine. Dampen the stain with turpentine and allow time for the spot to soften. Then with a damp cloth sponge the varnish stain with turpentine until it disappears.

2. Alcohol. Sponge the spot with alcohol.

Varnish (Stain-varnish). — Fresh spots of stain-varnish may be removed immediately with alcohol. If the stain is old, try first the turpentine method followed by alcohol. It is only fair to say that old stain-varnish spots are very awkward to handle.

Wheel Grease. — This is grease in combination with dirt and pulverized metal.

Treatment. — Lard and a solvent. Place the stain over a pad of cloth or blotting paper. Then apply lard or other white fat, rubbing it into the stain with the fingers. Wipe off the soiled fat and add fresh until the black stain is gone and only a white fat stain remains. Remove this with a grease solvent. See page 228.

To Clean Rugs

Oriental Rugs. —

The "dry scrub" method is the best home method for cleaning Oriental rugs.

For the "dry scrub" dissolve one-half cup of finely shaved neutral soap or soap chips in one quart of hot water. Allow the mixture to stand until it forms a jelly. Then to one pint of water in a bowl, add one-half cup of

the jelly, and using the fingers or an egg whisk beat the mixture until it is like shaving lather or shampoo lather. There should be no suspicion of stringy soapiness about the suds.

With a bristle brush, such as a nailbrush or worn toothbrush, dip into the suds, being careful to get only dry suds and none of the water at the bottom. Scrub an area of about three square inches, using suds enough to maintain a stiff lather all the time. Then wring a soft cloth such as cheesecloth out of warm water and using a wiping motion, remove the suds from the material. The object is to wipe *up* the soap, not to force it into the fabric. Be sure to get all the suds up by this method of rinsing, or else the nap will be sticky.

After the material has been cleaned, area after area, use fresh water and rinse the entire surface by wiping, smoothing the nap of the fabric in the right direction. This is to insure an even surface.

Place the material on a flat surface to dry. When it is three-fourths dry, brush the fabric lightly with a soft bristled brush to raise the nap.

You may use a stiffer bristled brush such as a new vegetable scrubbing brush, and may scrub a larger area each time. The rug must be scrubbed on a flat surface and remain on a flat surface until it is dry, to avoid stretching, or turning the edges. Small rugs may be spread on a kitchen floor or kitchen table.

Domestic Rugs. —

The back of a domestic rug is usually sized to give it body, so that it lies flat on the floor. If the rug is washed to clean it, the sizing is removed and the rug is limp and kicks up easily. The "dry scrub" method, on the other hand, may be used on domestic rugs without affecting the sizing. Crex rugs, Scotch wool rugs, Klearflax, and new rag rugs respond beautifully to this treatment.

CHAPTER XXIV

HOW TO MAKE LAMPSHADES

A LAMP is a central point of beauty in any room. It can add more to the atmosphere of welcome, warmth and color than any other single feature.

When planning a lampshade the following points should be kept well in mind: its decorative value to the room, its color effect both by day and by night, and its ability to properly screen or filter light. Therefore, shape and size of frame and base, kind and color of materials, as well as careful workmanship are essential.

The size of the shade should be governed first by the size and shape of the base, and then the lamp as a whole should be studied in relation to the room. There is an excellent way of deciding on the exact size of shade for every lamp when shades to try are not ready to hand. Cut a silhouette of stiff cardboard the exact diameter and height of the proposed shade and hold it across the fixture just as the shade will be. In this way the proper proportions can be worked out accurately before either wire frame or covering is started.

Good shades for every type of lighting fixtures must be simple in outline and simple in trimming.

Materials

WIRE FRAME. — This may be bought from department stores or from houses that specialize in lampshade frames. Be sure that the wires are strong and stout in proportion to the size of the frame and the soldered joints are filed down to a smooth, even surface. Avoid freak styles. The simpler the outline of the shade and the truer the proportion to the base itself, the better the shape will be both practically and decoratively. The Empire shape is one of the most satisfactory types, as it screens and diffuses light properly. When buying a frame be sure to state whether it is to be used with gas, electric, oil or candle light.

BINDING RIBBON. — Bias silk tape about three-eighths of an inch in width, same color as lining.

LINING. — The kind and color of lining will depend upon the cover used. Thin silks which reflect light well are the best, such as China silk and taffeta. Test the combined color effect of lining and cover both by day and by night, and notice the effect of the filtered light on the other furnishings of the room. Do not have a blue lampshade if you can help it, but if you do, never line it with white, as it will appear very pallid and colorless when lighted. Line it with a warm rose or a rich golden yellow. Linings may be plaited, shirred or stretched. For a stretched bottom and top plaited lining, which is the simplest and most satisfactory and is the one illustrated, you will need a piece as wide as the width of the frame plus a two-inch allowance for sewing (one inch each top and bottom) and as long as the distance around the bottom of the frame plus one inch for joining.

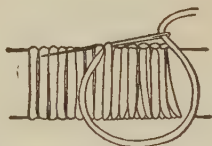
COVER. — There are many plain and figured silks in the market that are manufactured especially for lampshades. If the lamp is for utility select the plain transparent silks, but if it is mainly for decoration opaque silks may be used. The material for a top and bottom plaited lampshade will be same width as the lining, and twice as long.

TRIMMINGS. — It is safer to err on the side of too little decoration than too much. Self trimmings made of shirred, tucked or plaited bands and self fringes are in better taste than elaborate silk or bead fringes and heavy gold galloons, as these obstruct the light and add very much to the cost of the shade. A simple but a most effective trimming is made by a two-inch straight ruching shirred in the middle and frayed out with a needle to half-inch fringe at both sides. A few of the upholstery gimps are also suitable.

Then there is the moss edging, which may be made of silk or fine yarn. Take a long piece of cardboard half an inch wide. Wrap yarn very closely around it, as the closer it is wrapped the fuller will be the trimming. With darning needle and yarn sew in backstitch along one edge of the wrapped yarn by inserting needle under a few strands of yarn which are over each other, then inserting needle back and under a

few more strands ahead. Pull yarn tight. When all the length is sewed, fasten yarn, then cut the opposite edge. Trim edges if uneven and sew to the rim wire along the back-stitching.

NEEDLES, sewing silk, and plenty of pins should be at hand. A surgeons' curved needle is advocated by many.



Method of sewing yarn moss trimming.

☉ *Process of Covering Frame*

Styles in lampshades are constantly changing, but the method of covering the frame varies but little.

BINDING. — Take the silk binding, measure the length of one of the ribs; double this length and cut it. Cut similar lengths for each of the ribs.

Sew one of the lengths firmly at the top of each rib, catching it around the top wire (Fig. 1). Wind tightly around the ribs, holding the binding in place between the thumb and finger of the left hand while throwing it over and pulling it around with the thumb and finger of the right hand (Fig. 2). Sew the binding again at the bottom, fastening it firmly around the lower rim-wire, clip off any extra ends.

For top and bottom rim-wires measure twice their length with the silk binding, wind in same way. It is important to have top and bottom rim-wires tightly wound because the lining is fastened here, and if the binding does not afford a firm foundation the lining will sag.

LINING. — Pin lining to the base circle of frame on the outside, beginning at a rib without allowing any fulness. Place the pins into the covered wire (Fig. 3). After the lining is pinned all around, sew it in place, taking small, even stitches on the covered wire as far over toward you as possible (Fig. 3). When the sewing is all in place, cut the extra length of lining (if you have not measured correctly on a

straight thread), leaving a lap one-fourth inch wide for joining. Make the two ends of the lining join on a rib of the frame so that no extra line will show when the lamp is lighted. Trim the sewed edge of the lining close to the stitching, as

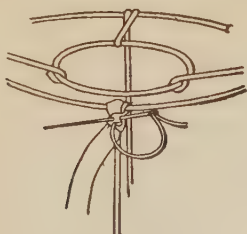


Fig. 1. Fastening the binding.

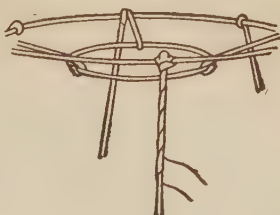


Fig. 2. Winding the wire.

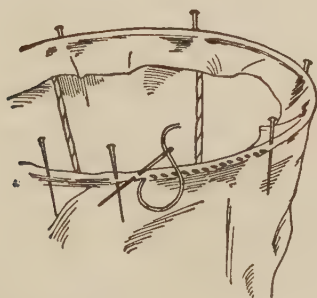


Fig. 3. Pin lining on outside base of frame, take stitches on covered wire.

every imperfection shows when the lamp is lighted. Turn lining over on *inside* of frame, then bring it *outside* over the top rim-wire (Fig. 4). As the top circle is smaller than base, take in the extra fulness evenly in tiny plaits and pin each in place over the covered wire. Have your lining as firm as possible. A slash must be made from the top edge of lining to top of rim-wire on each rib of inside circle, so that the lining may be pulled up tightly on either side of the ribs. The pinning of the lining to the top rim needs to be more thickly done than the base, so that the fulness may be absolutely even. If your selvage makes one edge of the lining,

this edge will turn over nicely for the finished top edge. Sew lining to outer rim-wire on the right side, by putting the needle as far over the covered wire toward you as possible (Fig. 4). Pull silk over tight with thumb and finger of one hand while sewing with the other. Trim lining a quarter inch below stitching.

TO COVER. — Measure cover into quarters. Hold frame with rim-wire uppermost and pin on the right side, each quarter on one-fourth of the lower rim-wire, so that the fulness will be divided evenly, letting the lower edge extend half an inch beyond the rim-wire (Fig. 5). Take up the fulness between the pins evenly, placing pin through the covered wire for each plait or fold. After the cover is pinned all around the base, turn the frame and pin the top in the same way. Take care to see that the lines run straight up and down. Since the top rim is smaller than the base, the plaits will be a little closer at the top than at the bottom.

If extra length is left, cut on thread and put the end under the first fold. After the cover is pinned all round top and bottom very firmly, sew it in place, taking stitches on covered wire as far over on top side of wire as possible so that no gap is left between the lining and cover (Fig. 5). Take off pins as you sew. Turn back both top and bottom edges on outside of frame and secure with stitches taken on the lower part of the covered wire (Fig. 6). Trim a quarter inch below stitching.

TRIMMING. — To cover the top and bottom edges of rim, use any of the trimmings suggested. When sewing trimming take tiny stitches on top and long ones in the back, without stitches showing in the back of lining.

Top of frame is usually left open to give better light, but for large-top frames on a low electric lamp a covered top may be made if desired. Use a brass ring at least one inch in diameter. Plus one-four-inch allowance for seams, cut a strip of the cover material as wide as the distance from the ring to the top of the rim-wire of the frame and twice the circumference of this same wire in length. The silk is fastened to the ring exactly as if the ring was slipped into a rolled

hem. Turn a quarter-inch hem and hem over the ring until you have gone all the way across your strip of material.

When the whole width is on, adjust the ring over the exact centre of the top of the shade. Hold it in this position while you pin the outer edge of the strip of material to the rim-wire of the frame at quarter points. When it is in place,

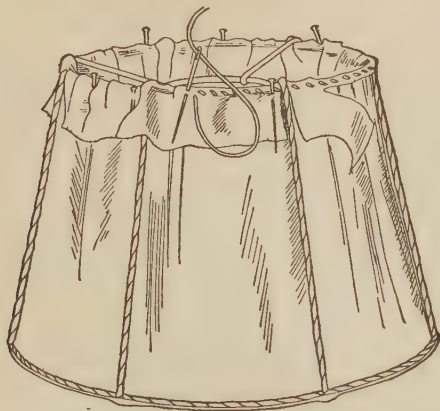


Fig. 4. Turn lining over on inside of frame, then bring outside over top rim.



Fig. 5. Stitch on top side of wire.

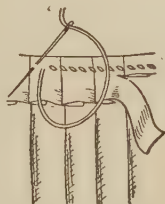


Fig. 6. Secure with second stitching.

pin it all the way around, keeping all the gathers even. Hold the extra seam allowance over the side of the frame between the finger and thumb of one hand while sewing top to rim-wire with the other hand.

By the use of different colored fabrics for lining and cover, often very soft and unusual color effects may be obtained

which would not have been possible if both lining and cover were of the same color.

Gold lined with lighter shade of yellow.

Apricot lined with light yellow.

Old rose lined with gold.

Gold lined with old rose.

Blue lined with a rich rose color.

Rose lined with gold.

Colored organdy makes a most inexpensive and satisfactory lampshade for a bedroom. By the use of the paper tint paints, which can be bought at any kodak store, one can tint cover and lining any color desired. The paper tint paints come in twelve different colored sheets and sell at about fifteen cents a set. As the paper paints are very strong use only a small amount at a time.

Obviously pickle jars, and even the more ornate ginger jars, suggest homespun materials such as calico, gingham, linen and the rougher silks, while the bronzes, fine glass and porcelains suggest taffetas, georgette and materials of a more dressy nature. Whatever the bases may be, there are few lamps that do not look well with a neatly made, correctly proportioned and decorated shade of paper. There are many interesting types of paper one may see. There is the shade of simple parchment paper (which is far more practical and durable than real parchment) or the shade made with an outer layer of one of the infinite variety of thin, colored, hand-blocked papers from Italy or Japan, such as are used for envelope linings or fancy boxes. Some of the little all-over designs of bedroom wall-papers are equally fascinating, and then there are the wrapping papers of different texture, thickness and hue.

The little printed calicoes, and some of the ginghams now on the market, when glued to a foundation paper, and bound with bright bands of color at top and bottom, make most attractive and suitable shades for sun-porches, informal living-rooms, and bedrooms.

Color in lamp shades is really more important by night than by day, for light can make of the room a place of soft

respose or dazzling gaiety. It is often safer to have the source of color in the lining than in the outside of the shade. In this way we may avoid the thrusting forward of the decided color by day. Lamps and shades of a more neutral hue or of the color of the general background of the room melt harmoniously into the color scheme.

Color on the outside of the shade may be introduced by lines or bands of color at the top and bottom or by simple designs of all sorts, from flowers to figures and landscapes. The neutral buffs and grays give a very soft light, easy on the eyes and not trying to the color scheme of the room. If, for instance, the predominating color in a room is blue, and bright yellow lampshades are used, these same shades, which may be very gay and effective by day, by night will throw a yellow light on the blue in the room and give it a decidedly greenish cast. A shade of cream or soft ivory color will not change the blue in this manner. Again, if rose-colored shades are used in this same room, the rose-colored light will give a purplish tint to the daytime blue. There are times, of course, when it is very interesting to vary the color of the room at night by the use of color in the shade, but it takes a rather skilful hand to avoid getting into difficulties and spoiling the original effect.

It is often interesting to have a decided contrast between the color of the shade and the base, but always safe as well as interesting to closely blend them. Paper shades may be most effectively blended in color with their bases by the process known as glazing. For example, consider a shade of cream paper with all-over design of green, which is to be used on a brown pottery base. The green may seem too bright and the cream too light, so to blend the shade more closely with the base, one may first varnish the shade, using clear white varnish applied with a soft hair brush and working quickly to get the varnish on evenly. When the varnish becomes hard and dry, a glaze of brown may be mixed by thinning brown oil paint of the desired hue with turpentine. With this glaze the varnished surface is then well covered. Then, with a soft cloth, as much of the glaze as one wishes is at once removed. The shade under its glaze will have lost

the hardness of the green and the glaring contrast of the cream background, and the brown of the base will be more closely related to the shade. To make a thoroughly workmanlike job a thin coat of varnish should be applied over the glaze. After this treatment, it will be quite safe to wipe off the shade with a soft, damp cloth when cleaning.

Relation Between Shade and Base

The size and shape of the shade as related to the size and shape of the base should receive the most careful attention. It is a matter almost impossible to govern by rules, for each individual base must be studied and a shade of the correct height and width as well as slant of the sides must be worked out. The safest way to arrive at these correct proportions is to make a full-sized outline drawing of the base and then try various shaped and proportioned outline drawings of shades in position over the drawing of the base. The bottom of the shade should come just about to the top of the base when the lamp is completed. Except for the single-light lamp it is customary to have the centre rod of two or three light fixtures between eight and nine inches high from top of base to top of fixture. If additional height is desired, adjustable extension rods can be obtained.

One of the prettiest proportions for a small shade is a top with diameter of six inches, side seven inches high, and bottom of a diameter of thirteen inches.

For a reading lamp a flare shade is doubtless the best, for the light is spread over a greater area. For small one-light lamps there is an attachment upon which the shade is mounted which enables one to tilt the shade so that the light may be directed exactly where needed.

Making of Paper Shades

The most approved shades are made on two rings, one at the top and one at the bottom. The top ring has an attachment adapted to the type of fixture for which it will be used.

To take a concrete example, and a good one for a beginner, let us consider the making of a candle shade of the general proportions found most satisfactory for the average candle or

side fixture. The top of the shade we will make 3 inches in diameter, the bottom $4\frac{1}{2}$, and the sides 4 inches high. We will use a bit of paper with a small all-over pattern for the outer cover of the shade, choosing a design of soft blue and red on a cream background. The shade will have a clamp fixture to clamp over a round bulb on a single-light side bracket, so the top ring will be made accordingly. A thin quality of what is known as kid board from the local stationer or artists' supply store we will use for the shade foundation to which the patterned paper is to be smoothly glued.

Drawing a Shade Pattern

The drawing of a shade pattern must first be made in the following manner:

1. Subtract the diameter of the top from the diameter of the bottom (or in this case subtract 3 inches from $4\frac{1}{2}$ inches, which gives $1\frac{1}{2}$).

2. Multiply the diameter of the bottom by the height of the sides (or multiply $4\frac{1}{2}$ by 4, which gives 18).

3. Divide the result.

4. Using 12 inches as a radius, with a rigid compass draw enough of the circumference of a circle so that the bottom ring can run its full circumference once around with about an inch to spare.

5. Draw a straight line from one end of the circular line just drawn to the point used as the centre of the circle.

6. On this line measure from the circular line towards the centre point 4 inches, or the height of the sides.

7. Using the original centre point as a centre draw the second circle, using the point determined in paragraph 6 as the other end of the radius. This second circular line will be the line of the top of the shade.

8. To determine the exact length of the circular line for the bottom edge of the shade, scratch a mark on the bottom ring and place the ring at one end of one line of the scratch. Carefully roll the ring along the line till the scratch touches the line again and at the point where it does, mark the line, for that will determine the absolute circumference of the base.

9. A quarter of an inch farther along this outer circumference make a second mark.

10. Using the original centre draw radii to these two points cutting both circular lines. The outer radius will give the edge of the pattern, and the inner the line of the absolute circumferences top and bottom. The quarter-inch space between these two lines will be covered by lapping the other end over when the shade is put together.

11. Cut out this pattern with sharp scissors as closely on the lines as possible. It is desirable to soften the clear white of the inside of the shade, so we will use a wash of clear water color applied with a soft water-color brush. It is important to use the clear colors, for opaque colors will look muddy with the light through them, and if too heavy a coat is used the light will not come through at all. Light apricot is very delicate, but tempers the white well and gives a warm glow to shades when lighted.

12. The top and bottom rings are then thinly but well coated with good library glue and wrapped with one fold of tissue paper.

13. While the glue is drying on the rings, the part of the shade (or the space between the two lines described in Paragraph 10) that is to be covered by the lap is glued.

14. Cut strips of thin paper a little over a quarter of an inch wide with which to bind the top and bottom of the shade. In this case these strips may well be of the dull red.

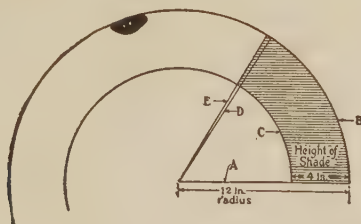
15. Glue these strips well and apply the one to the bottom first, covering about one eighth of an inch up from the bottom all the way round.

16. Slip the bottom ring with its cover of tissue paper neatly and evenly into place, and start binding the remaining portion of the strip over the edge of the shade around the ring. It will be necessary to clip the strip with scissors in several places to work it back over the ring and to take up the slight extra material. Carefully smooth this strip outside and inside. Repeat this process with the top ring.

17. Now, with clear varnish well thinned with turpentine, coat the outer surface thinly but thoroughly.

With larger shades these various processes are the same only

on a larger scale. To locate bands of color on plain shades, use the compass to outline them while the shade is in pattern shape. Waterproof black ink at the outside edges of the bands will help when painting in the color, for which clear water color should be used.



☉ *Key to the Diagram*

These text directions give the method of making the drawing, as far as possible, for if all the steps were illustrated by diagram, it would be necessary to show a series of diagrams with each successive step. However, the one diagram given with this key will make the steps in the numbered paragraphs clearer to you.

Line A is line 12 inches long determined by processes in paragraphs 1, 2 and 3 and is the radius of the circle drawn in 4.

Line B is the circumference as drawn in 4.

Line C is the circumference as drawn in 7.

Line D and Line E are the two lines as drawn in 10.

☉ *Plaited Shades*

A pretty, simple plaited shade is not very difficult to make. A full circle is drawn, using the processes just described, adding four or five inches to the original radius, and then measuring on any radius the desired height of the shade. With the circles drawn, it is a simple matter to lay off spaces an inch apart on the outer circle and draw radii to the centre of the circle. When this is done and the pattern cut out, the plaits are folded over a sharp-edged knife. The rings for the top and bottom should be wrapped with some material, for this

type of shade has to be sewn to the rings. Set both top and bottom rings in a little from the edge of the shade so that they will not show in the completed shade.

With a punch making a small circular hole, punch each of the top surfaces between the plaits about $\frac{1}{2}$ inch from the top, and through these holes run a cord of the desired color. Draw the cord so that the shade touches the ring all the way around at the inside plaits. The plaits have to be carefully adjusted so that they are evenly spaced around the ring, and then with a strong fine thread each inside plait is sewn to the binding around the ring. With the top securely in place the bottom ring is attached in the same manner, but no cord is used. Any decoration or binding must be applied before this type of shade is plaited. Very effective results are obtained by the use of stiff glazed chintz with flowered patterns (mounted on paper foundations or not as one wishes).

CHAPTER XXV

HOW TO RE-UPHOLSTER AND MAKE SLIP COVERS

THE seat of a piece of furniture will begin to sag for one of three reasons: there is insufficient webbing; the webbing is of poor quality; or a good quality webbing was overstrained when tacked into place. This shows us at once how all-important is the need for care, so far as the process of webbing is concerned. It is the foundation of the upholstery.

A seat that is beginning to sag should be attended to at once, if we wish to do it at home; otherwise the springs will soon become crooked, the stuffing lose its shape, and the expertness of a professional upholsterer will be necessary.

There are a few simple tools needed for upholstering at home. A gimp hammer; one straight needle, double pointed, twelve inches long, and one curved, single pointed needle, six inches long; a webbing stretcher; scissors; and a regulator. The latter is a long wire, sharpened at one end, which is used to stick through the muslin to rearrange the stuffing. The webbing stretcher can be made by driving nails into a shaped piece of wood, about three and a half inches wide by seven long. The heads should be cut off the nails, and each then be filed to a sharp point.

Burlap is a good material to use over the webbing and springs, and unbleached muslin between the stuffing and cover. Curled horsehair is the best stuffing, but a fine tow with layers of wadding over it is sometimes used as a substitute.

If the seat is not of the desired shape, the stuffing can be adjusted by using the regulator after the muslin has been tacked into place.

Fastening the Webbing

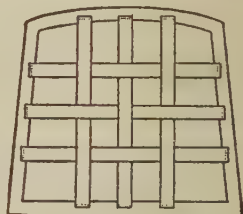
At the centre point of the back rail, fasten one end of the webbing which has been folded over three-quarters of an inch. Determine the position of the other webs on the back rail, and then tack each one firmly in place with not less than four tacks of the five-eighths-inch size. It is important to

drive home the head of the tack, for it is this flat surface that really holds the material. Then by using the stretcher, you can pull the webbing taut, and tack to a corresponding position on the front rail.

The webbing is arranged on the side rails in the same manner and laced across. Springs are fastened at the intersection of the webbing, and care should be taken in placing



*Home-made stretcher, and
the webbing laced in
place.*



them. For comfort they should be more towards the front of the chair than the back, and not bunched too closely in the centre. Each spring must be tied in position on the webbing at the base in four different places, with stitching twine, and the twine knotted securely in each place. It is important that they stand true and perpendicular, and to insure this they are laced down to a given height with a cord which is fastened to tacks placed in the centre of the rail exactly opposite each spring. The lacing is done from the side rails across and back again, the twine being knotted continually to keep them from slipping. The top is then covered over with burlap, and the seat is ready for its stuffing which must be packed in securely.

Gimp is the narrow edging used for hiding the raw edges of the material, and the heads of the common tacks which fasten the covering. It is generally glued in place, but brass-headed tacks are sometimes used instead of the glue. Cambric, because of its dust-proof finish, is tacked under the seat to hide the webbing and exclude the dust.

Upholstering a wooden bench or seat is simple, because there is no webbing or spring to be manipulated. The edges of the wood should be rounded to prevent them from cutting through the cloth, and it is well to secure rolls of wadding on the top

edges. After this is done, it is easy to pack in the stuffing, place the muslin, covering, and gimp.

The Decorative Slip-Cover

The decorative slip-cover is becoming so increasingly popular that we want to know something about the new designs and how to make them.

A few years ago slip-covers were as simple as possible, and were used only for protecting the furniture. They were made of plain material, hollands or lining stuffs, were cut to the floor, and tied into position with tapes. Always ugly, they gave a room a ghostly effect, and we dreaded the time when it seemed necessary to use them.

Now we have made them things of beauty, and we as frequently see a chair covered with a taffeta slip-cover as we used to see them covered with holland. Even the bed covering sometimes takes this form now. A printed linen or piece of taffeta, cut the size of the bed, and edged on either side and across the foot with a banding that is deep enough to hide both spring and mattress is very attractive. This banding is prettiest when shirred and joined to the main part of the covering with a cord of a contrasting color. The cord makes a smart finish when used again around the lower edge, drawing the fulness in tightly to fit the bed.

This style of covering is only practical for a bed which has no footboard, or for a couch, and can easily be removed.

Slip covers finished around the lower edge with box-plaiting are dignified, and are suitable for living-room, dining-room, and hall. For the boudoir or bedrooms, gathered ruffles sewed on with a heading are dainty. They can be varied by cutting them with a scallop, and binding the scallops with material of another color.

If there is much furniture in the room, it is better not to have all the slip-covers of the same material, or made in the same style. Their colorings and fabrics should be selected with as much care as the usual upholstery requires, and if the room is to be restful, a few chairs covered in a plain material, where the others are in chintz, are very necessary. Cords,

piping or edging of a contrasting color are helpful toward making a pleasing effect.

Before actually cutting, the amount of material required should be ascertained by careful measurement. Guessing will not do. There will seem to be unavoidable waste when using a fabric with a large design, but often these extra pieces can be used in the plaitings or rufflings.

Measuring for Covers

The measures are taken with a tape measure having brass ends. Plenty of pins must be on hand, sharp scissors, and a yardstick. The "tuck-away" is very important. When the covering is properly adjusted on the chair, the "tuck-away" is invisible, being tucked in between the seat and arms, and between the seat and inside back. It keeps the cover taut. If the "tuck-away" is too small, the compression when the chair is used will cause the covering to become displaced, and sometimes to tear; and if cut too large, it is difficult to handle.

The width of the material should be compared with the widest part of the chair, and if added pieces or "extensions" as they are called, are necessary, allowance for them must be made. In adding these pieces, the pattern must be most carefully matched.

The sketch gives the proper way in which to take the measurements of a chair. The extra amount of material that is indicated by the position of the tape measure, from K to H and B to C, is for the "tuck-away" of six inches.

For the plaiting take the measure around the base of the chair and triple it. For a gathered ruffle a measure has to be doubled.

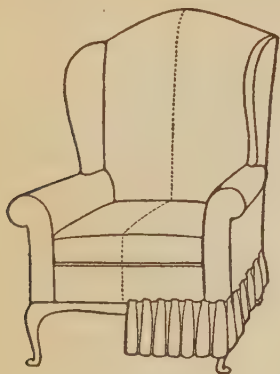
All the important seams have to be joined together with a welt or a cord, which, as already mentioned, is most effective when covered with a material of a different color from that selected for the cover itself.

Fold lengthwise a piece of the material which you have cut to the required length, as determined by the measurements. Pin the folded edge securely along the centre line of the seat. Each side of the material must be free from fulness

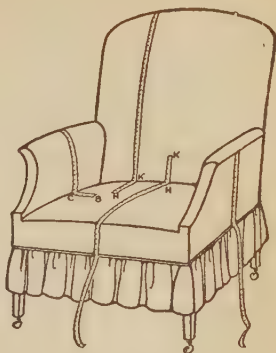


This illustration gives charming proof of the decorative value of slip covers.

and must set naturally without dragging. Then it should be cut carefully, while still pinned to the chair, ample allowance being made for the seams, and the edges securely pinned together before it is taken from the chair. As the entire cover will have to be unpinned and reversed before sewing, it will



For plaiting take the measure around the base of the chair and triple it; for a gathered ruffle, double it.



The proper way to take measurements for a slip-cover. From K to H and B to C is for the "tuck-away."

save much trouble if notches are cut for guides, to be used when the cover is turned and reassembled.

The unavoidable bits of fulness such as come at the turn of the arm, or the curved back of a settee, must either be gathered, laid in plaits, or equalized, or if the material be stiff, it is better to cut it away and form a dart.

It is often very difficult to distribute fulness if there happens to be much of it, and a series of darts makes a much better piece of work. They have to be handled carefully.

A "gore" is just the opposite of a dart, and is helpful where the material falls just a little short of the required amount, or where a number of pieces meet at a given point, and added strength is needed.

Try to reduce the number of seams and the openings as much as possible.

For fastenings, hooks and eyes or snaps have quite taken

the place of the old-fashioned tapes, and flaps are sewn under the openings to help conceal them.

Covering Cushions

In covering a cushion that has square corners, it is necessary to slightly round the corners in the covering, or they are awkward when finished.

The opening of a cushion should of course be at the back, and should stop at least one inch from the corners.

To sum up: in making a slip-cover, after the quantity of material necessary has been determined, the pieces for the inside and outside must be cut, pinned temporarily on the furniture, the fulness equalized, plaited or cut away into darts, gores inserted when necessary, and the whole cut with corresponding notches for reassembling after it has been removed from the piece of furniture. Then it is ready for sewing.

Materials

There are two main objects in reupholstering our furniture, one is because the furniture needs it, and the other is to bring change, color and new atmosphere into the room.

After the gloom of winter snows and storms, the weight of the unwieldy galosh—no matter how decorative under the guise of “radio boots”—the heaviness of coats and wraps for the person and of plushes, velvets, and velours for the house, we long for lightness in color and texture. Our thoughts turn to the gayety of cretonnes and their kindred in color. We pack away our heavy hangings and rugs and open doors and windows to the cheerful spirit of the spring season.

In choosing the materials for slip-coverings we shall naturally turn to that which is bright and gay, but for porches and living-rooms it is well not to pin our faith upon the too light in background. Bedroom and boudoir may revel in the creamy groundwork with gorgeous birds and dainty butterflies silhouetted against it, but for the chairs, sofas and stools where men or boys hope for comfort, give them something of which they won't have to be conscious, and which will reach the end of the summer season in a reasonably respectable condition.

Chintz, cretonne, awning material, prints (the old-fashioned calico), chambray, gingham, and many of the beautifully colored and dyefast wash goods are suitable for curtains, cushions and slip-covers. Cross-stitch designs repeating the design of the curtains on plain material have been successfully worked out. Strips of cross-stitch running down the back and across the seat are most attractive, especially when used with Colonial or other old-fashioned furniture. In order to repeat a curtain pattern, the design would have to be drawn off the cretonne with carbon paper on to cross section paper, and worked from this on to the cloth for upholstering through canvas, the same as any other cross-stitch design. The finished patterns will be represented in size according to the size of meshes in the canvas on which it is worked. Of course the curves of the cretonne design will be lost in the angular application, but this is true of all cross-stitch work. Probably a simpler way would be not to try to repeat the curtain design but to get a suitably similar cross-stitch pattern and work from that.

Color Combinations

Care must be taken in bringing color into rooms through cushions and slip-covers, that whatever new is introduced shall correspond with what is already there. A few suggestions are given for color combinations that may be helpful in selecting the summer upholstery.

For dining or living-room:

With tan or buff walls and brown rugs, the slip-covers and cushions may introduce sapphire blue, "rotten rose" (a dull old rose), tan and a touch of black.

Or; with gray walls and taupe rugs, covers and cushions may partake of a more vivid rose, dull pink, old blue and black; or a dulled or burnt orange with gray and black and touches of turquoise blue.

Or; with green wall paper and brown or green (predominating) rugs, tan, brown, old rose, black and pink will lend the proper warmth and color.

Or; with dull blue walls and blue rugs, yellow and black may predominate.



Method of making a slip cover: First step (above). Lay the cloth on the piece to be covered and measure it, cutting back and seat in one. Cut as many breadths as are necessary to cover the back and seat. A sofa may take two, a chair usually only one. The second breadth in this case is split. Second step (below). Smooth out the breadths on the exact surfaces they are to cover and tack them in place with pins enough to hold firmly. See that the weave of the cloth runs straight.





Third step: (above). Pin all the breadths together with a generous number of pins. Use one every three or four inches and stick these pins into the cloth all at the same distance from the edges, about an inch. This is the seam allowance. Below is shown step four. It is the adjustment of the piece to cover the fall from the edge of the seat to the floor. Cut it long enough to allow for a turned hem of the width you prefer. Upholsterers usually make them about one-fourth inch.





Step five, cutting the shaped edges, as above, is done on the spot with the edge itself as a pattern. Allow one inch for a seam and follow shape exactly. It is better to cut with an over-generous allowance to provide for adjustment if necessary. Step six (below). Pieces for arms and rear covering are cut and sewed together like the back and seat. Arm ends have inch seam allowance and are pinned into place like all the other sections.



CHAPTER XXVI

RESEATING CHAIRS

THE old handicraft of weaving rush chair-seats is easily learned. The chief assets for a woman worker are a pair of strong hands, patience and a knack for handicrafts.

One needs strength for a strong, even pull on the twist at the knot, and sometimes grip is gained by wearing cheap canvas gloves.

Many home-grown materials enter into this work. Cat-tail leaves or rushes are the most familiar; another is the common corn-shuck; while the familiar raffia is a third, and the most easily woven of any. The inner bark of the elm shredded fine, wet and twisted like a rush, makes a fine strong seat. Heavy twine can also be used, but is harder on the hands than any other material.

September is the best season for gathering the green leaves of flags or rushes, and clumps having no "cat-tails" yield the better ones. Dry the bunches in the shade and store, carefully tied in bunches. When desired for use, take as many as can be used at one time, wrap in heavy old cloth, drench with water, and let lie all night in a sink or bathtub, where they will lie extended. If in haste, hot water can be used instead of cold. To wet and dry and wet a second time renders the leaves too brittle for good service.

Another method for quick work is to run the green, newly gathered leaves through an old clothes-wringer, using heavy wrapping-paper to protect the rollers from the ooze. Insert the tip end of the leaf and the ooze will run out at the other end. Flags so treated may be used the same day.

Take two or three flags, tip ends together, and twist into an even rope for weaving the seat. Lengthen by adding one leaf at a time, tip end slipped into the twist a couple of inches below the twist, and covered with the leaves before going on.

If the under side of an old chair is examined, it will be seen that the twist is lengthened by new pieces being tied

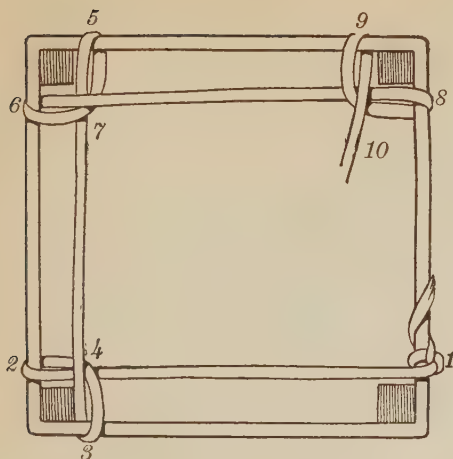
on with a flat, square knot coming exactly under the crossing of the weavers, or the "knot" or "fold," as it is called, on the right side. It requires much skill to keep the weaver taut and to have the knot come exactly in the desired place. Each cord is twisted on the top side and ends of the frame, but is left rough on the under side. The rows are carried around the chair-frame, each one pushed tight to the previous one. A coarse knitting-needle is used to push the rows together. This method of working is seen in the genuine old chairs that have survived.

Thoroughly clean and sandpaper the frame of the chair before inserting a new seat. Then both frame and seat can be treated as one in varnishing. The wood will probably need two coats of shellac. Rub down the first one, when dry and hard, with very fine sandpaper, before applying the second coat. The shellac not only brings out the color of the wood and fibre of the seat, but tends to make the latter more durable.

It is hoped that the diagram will help the written description. There the rows are made open so the process can be clearly studied.

The common method is to twist as long a rope as can be easily used.

The twist or rope is started and tied at the right-hand side of the frame of the chair at 1. Carry across from 1 to 2, then under the rod at 2 and over at 3, and up and inside as shown at 4. Pull up until taut—a gentle, steady, strong pull, and then pull down. This makes the knot or fold and a tight one that will not slip. Now carry the rope up to 5 and over the rod, over and under at 6 and then up and inside the crossing at 7. Continue in this way at the other corner as marked 8, 9, 10. In the weaving, the part that shows is what crosses the rods at the corners. Here the twist must be kept uniform in size, pulled tightly and pushed closely together so as to make a smooth, even surface. Carry the work forward, around and around until the space is about four-fifths filled. Then stuff in dry corn-shucks, excelsior or waste, so as to fill in between the crossed ropes, making a stronger seat.

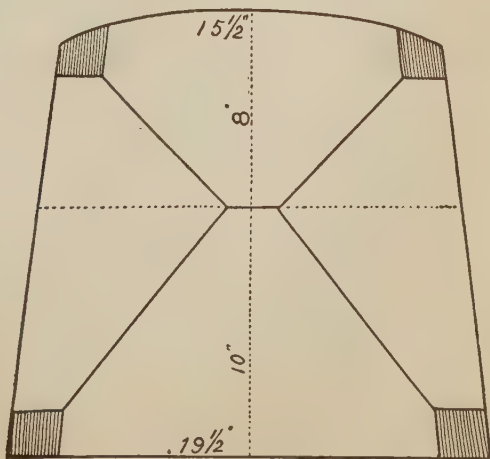


The process of weaving is shown here in its first stages. The work is carried toward the centre of the chair-seat.



The middle picture shows the method of fastening in a new strand of rush.

Correct proportions for a chair-seat wider at the front than at the back. These are not the weaving lines; see chair above.



In stopping weaving at any time, loop the rope up through a couple of lines of twist. This prevents untwisting which might otherwise take place.

If the rope should break off short between the corners, just tie a flat, square knot, and it will be covered by subsequent rows.

The humble corn-shuck makes an excellent seat, and is easily obtained. Gather at husking-time, dry and store. When using, discard imperfect or discolored pieces. Moisten by rolling in a wet cloth. Shred in strips a full half-inch wide.

In starting a corn-shuck rope, knot a few pieces together and twist, extending the rope by adding one new piece at a time, butt end first, and wrapping it with the other pieces before beginning to twist. Insert the new pieces before the old ones are very thin, so as to keep the rope an even size. Persevere in getting the little new butt well covered at about two inches below the twisted part before trying to get rid of the previous small ends. The butt is then easier to cover and the rope is smoother. It is no harder to do it right, and the process is soon learned. Avoid allowing the twist to increase in size. This is another difficulty that alarms the beginner, but can be overcome by practice. As the shucks are in short pieces, work with them is much more painstaking than with other materials. Always dampen both shucks and unwoven rope before beginning work.

Shuck seats are durable and of pleasing appearance.

We take up a new problem when we undertake to make a seat in a chair having a frame that is wider in front than at the back.

Begin work at the righthand side of the front. Make the knot, and carry the rope across the front and make the knot or fold at the left-hand corner. Tie the rope to the back of the chair to prevent untwisting. Then start a second rope across the front and after the left corner is turned, twist it in with the first weaver, discarding part of each so as to preserve a uniform-sized cord. Now carry it around the chair-frame in the usual manner to the left corner. Fasten to back as before and start a new rope at the right side. When the



Antiques like these in the King-Heeper museum are beautiful in design and suitable to purpose.

left corner is turned, there will be three rows across the front and one row across the back. Continue in this manner, adding a new weaver at the right side, until the space between rows at the front is equal to the space at the back. Then carry one weaver around until the seat is finished.

Stuff the space between the rope with waste, as directed earlier. The diagram gives the outline of a well-proportioned seat for an old-frame chair, wider in front than at the back. This style is really the most common among the really old chairs.

Replacing Cane Seats or Chair Backs

Said a four-year-old boy as he rose from his knees after morning prayers, "I know how to make that chair seat, I'd take a hole and put all those sticks around it." He was not so far wrong as you may think. To seat a chair we deal with holes first, last, and all the time; but it is not so easy as our small boy thought. It is not a job for an amateur to tackle just for the fun of doing it. On the other hand, there is no reason why one cannot learn to put new canes in the frame of an old chair, and make a good job too. Here is a profitable home industry well worth looking into by women in small towns. The high prices asked for repairs at factories, and the inconvenience of having the work done at long distances, makes the home worker always in great demand.

Cane is sold at basket factories and school supply houses. Before using, soak in water for a few minutes to make it pliant. As cane comes in different sizes, it is best to be guided by the original size used. The only tools needed are an awl and a knife.

As a square frame is the easiest on which to learn the method of weaving a seat, it is suggested that a chair with square or rectangular seat or back be chosen for your first experiment. Holes should be about an inch apart.

Octagonal Mesh

This mesh is used in nearly all commercial work. It consists of six layers of cane, which when completed, form oc-

tagonal spaces. Figures 1 to 6 show the six steps. With the chair before you, first find the centre of the frame at the front. As the sides of a chair seat or chair back are seldom rectangular, it is quite essential always to start the work from this centre point.

FIRST LAYER (Fig. 1).—Begin from centre joint thus determined. Place the end of a long cane in the hole to the left of centre from the under side and draw up, leaving a 2½-inch end below. Put a soft-wood peg in the hole from the top to hold the cane in place. Pass cane through opposite hole in back side of frame, draw it slightly taut and insert another peg. Pass cane up the adjoining hole to the left, then pass it down through opposite hole at the front and insert a peg. Repeat until all holes on the left and on the right have been used except the corner holes. Be careful not to twist the cane and keep the right side upward. Fasten ends always on the wrong side by running cane through next loop.

SECOND LAYER (Fig. 2).—The horizontal or side to side canes are placed in the same way as in the front to back layer. Start from the centre, and work from right to left.

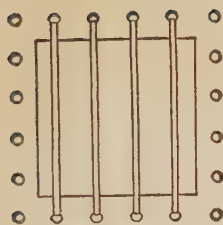
THIRD LAYER (Fig. 3).—Follow the first set of front to back rows by passing another set over the first set in the same holes.

FOURTH LAYER (Fig. 4).—Lay a second set of side to side canes, only weave over and under those of the first and third layers, putting the back vertical cane to the right and the front to the left.

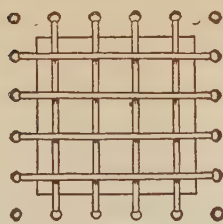
FIFTH LAYER (Fig. 5).—The diagonal cane always passes *under* the front to back canes in pairs and *over* the side to side canes in pairs. The first and last pair in each row will be on the frame and must be raised slightly to allow the diagonal cane to be passed under.

SIXTH LAYER (Fig. 6).—Reverse the diagonal weave of the fifth layer, that is, where the fifth strand passes over the pair; the sixth strand must pass under the same pair and vice versa.

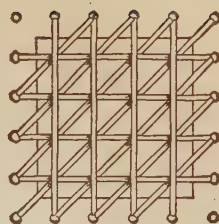
BINDING.—Cane wide enough to cover holes is sold for this purpose. Bring it up through a corner hole, carry toward right along the holes, and with a piece of fine cane couch it



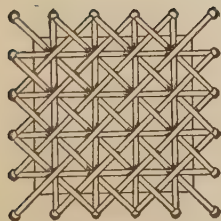
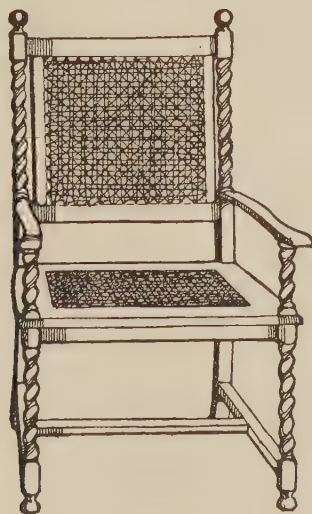
DIAG. 1



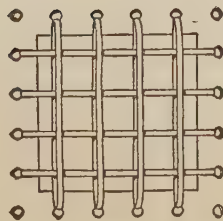
DIAG. 2



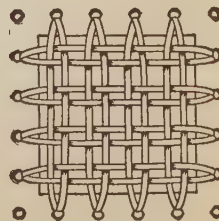
DIAG. 3



DIAG. 4



DIAG. 5



DIAG. 6

through every other hole. See lower edge of Fig. 6. Fasten ends securely underneath where first started.

General Directions

First the old cane should be removed from the holes and the chair frame repaired if necessary.

Make a number of soft-wood pegs about two inches long and shaped at one end to fit the holes, to keep the cane in place when starting work. When starting or finishing a strand, the ends must be neatly and securely fastened to an adjoining loop under the frame.

The tighter the first four layers are drawn, the firmer will be the seat; but this tightness adds to the difficulty of weaving and to the danger of breaking. Tight preliminary work is advised only for seats having holes more than half an inch apart.

In most chairs the frame is not square, and there will be several holes at either end of the front rail that cannot be used in the first layer. These holes, except those at the corners, must be used in connection with the holes in the side rails or frame, and with each of them that make the strands parallel to those already placed. A properly caned chair of the same size and shape will be your best guide.

About six or eight inches of the end of each cane should be used when weaving, and only as much woven at one time as can be drawn safely without breaking.

CHAPTER XXVII

HOOKED AND BRAIDED RUGS

A HOOKED rug gets its name from the instrument (or hook) that pulls the strips of material through burlap on which a design has been drawn or stamped. In some sections where hooked rugs are made, they are referred to as "pulled" rugs, for the worker pulls the goods that form both design and background up from the wrong or under side of the burlap with a hook that is specially made for the purpose.

There are several types of hooked rugs, and their manner of construction, while similar, yet requires a bit of explanation: These are the looped, the clipped, and a variation of the clipped generally spoken of as "tufted" because the stitches are put in very close together and the design is raised above the background in tufts.

The looped is the most common type. In it the material is pulled through the burlap just high enough to make a loop, the cloth or strip of material being held taut under the canvas to keep the stitch just completed from being drawn out when the next stitch is taken. Different workers have their own ideas about the length of their stitches on the right side. When the loops are not drawn through too far, the quality of the work is firmer and more even.

A clipped rug is better made of wool than of cotton. When this type is made, the stitches or loops are drawn up longer, and as the work progresses the loops are clipped off with sharp scissors, "given a shave," as some skilled workers call the process. It is of but little use to clip a cotton rug, for the strands do not separate and form a nice furry surface as clipped wool does.

A tufted rug has flowers or other designs made of wool or of a number of strands of yarn drawn through the burlap high enough to permit being sheared off at an angle to gradually taper down to the stitches of the background. This form is effective for roses, leaves, and scrolls, but such a rug does not

withstand hard wear like a rug with a smooth surface. Tufting, then, is generally only a part of the rug, the background being filled in with loop stitches.

Materials to Use

Whether old or new materials be used is a question easily and sensibly decided in favor of the old. Naturally new materials last longer than old, but in every old garment there are always good parts that have not been rubbed to a fringe, so that old clothing, sheets and blankets make softer and more pleasing rugs than new goods. Let us assume, then, that our would-be rugmaker has a scrap bag from which to glean materials.

If a rug is being made for wear and service, do not use silk. On the other hand, if one cares for beauty alone, or if one is making a real American prayer rug to be used under the knees instead of under the heels, silk may be used. Any rug with silk in it — even a little silk — will not wear as long as one of wool or cotton or a mixture of wool and cotton.

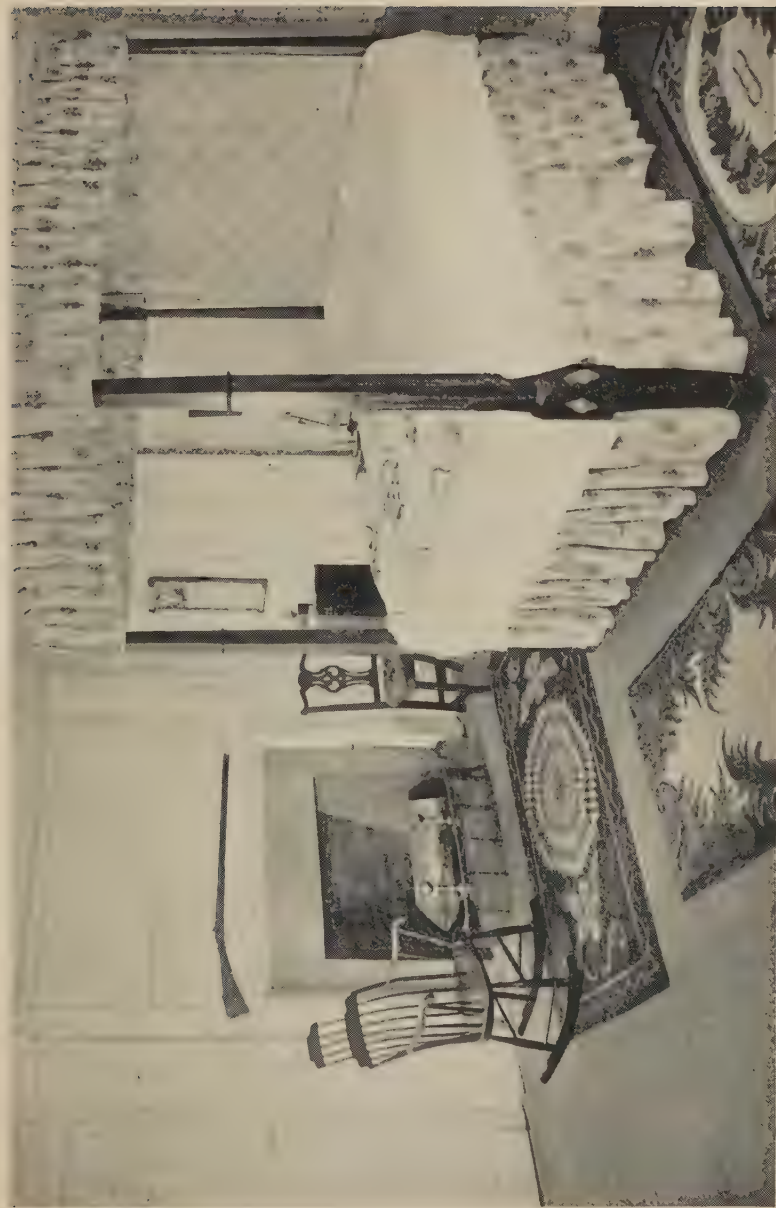
So far as relative values of wool and cotton are concerned, both materials are good, and used together, they are excellent. Wool rugs are softer than those of cotton, but it is wise to use a little of both, unless a clipped rug is being made, when wool should be selected.

Equipment

There are four other elements of equal importance that must be taken care of before the rug is ready to be made: The frame, the canvas or burlap (terms which are used interchangeably), the hook and the pattern.

You can buy the burlap with the pattern already stamped on it. If you prefer your own designs and are clever with pencil or crayon, you can draw in an original design. Or, if you like geometric figures, checker-board squares or simple combinations of straight lines, you can lay out the rug yourself, using a straight-edged board as a guide, if the rug be large.

The frame on which a hooked rug is made is much the same as an old-fashioned quilting frame. Secure four stout



The distinction and charm of drawn rugs and patchwork are here shown in their original setting.

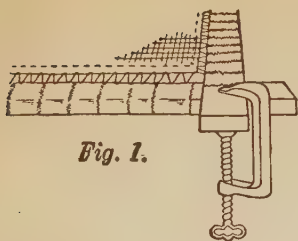


Fig. I.



Fig. II.

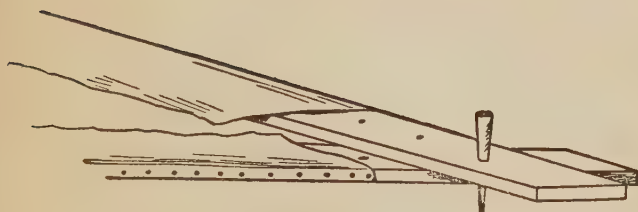


Fig. III.



Fig. IV.

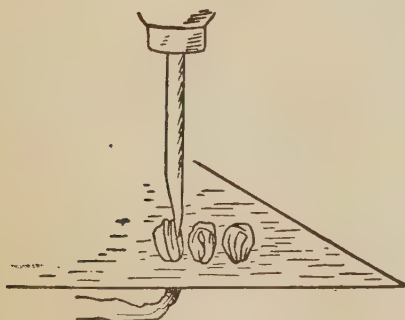


Fig. V.

Fig. I. The frame is clamped together at corners with metal clamps, and the burlap is sewed with a strong twine to the muslin wrapped frame.

Fig. II. Shows the method of sewing the strip of muslin together flat.

Fig. III. Another method of fastening together the corners of the frame. A strong piece of muslin is tacked to the frame, and the burlap is sewed to the muslin.

Fig. IV. The best type of hook is $1\frac{5}{8}$ inches long from hand to point, with shank not quite an eighth of an inch thick.

Fig. V. The method of actually hooking a rug.

pieces of lumber; any soft wood, such as pine, is quite good enough. Well seasoned lumber that will not warp and make the rug crooked is naturally the best. Wrap the four pieces with ordinary unbleached muslin (a rather heavy quality is preferred) torn into two-inch strips. Make the joinings of the strips flat by sewing the ends together, stitching them across several times, with coarse cotton. The frame should be clamped together at the corners with metal clamps, which may be bought for ten cents each at the five-and-ten-cent stores. Such a clamp makes the burlap remain tight because it is actually pressed into the wood. Right here let me observe that the tighter the burlap is kept while working on the rug, the easier it will be to draw the rags or the yarn through the burlap.

For large rugs of more than three feet in either width or length, lumber for the frames should be $\frac{3}{4}$ of an inch in thickness by $1\frac{3}{4}$ inches in width; while for small rugs inch square lengths of wood are sufficiently strong.

The Burlap Foundation

One should use new burlap with the dressing still in it, which insures sufficient body for easy adjustment in the frame, yet when the stitches are pulled through, gives way slightly. If an old, loose piece of bagging or burlap that has been washed is used, there will not be enough resistance in the material to keep the stitches in place, and as fast as one stitch is taken the previous one will pull out. A fairly good quality of burlap can generally be bought at department stores for about twenty-five cents the square yard.

When stamped patterns are used, there will be no question about the quality of the burlap. They usually come on material that is neither very good nor very poor, and that, too, is as it should be. If the heavier qualities of burlap are used, the materials will be scraped into fringes in pulling them through, and the labor involved will be greatly and needlessly increased.

Before sewing it into the frame, run a flat hem around the burlap, turning the hem up only once with the raw edge on the under side. This may be done on the sewing machine or

by hand with basting stitches, as the entire hem is covered by the rows of hooking. By treating your foundation in this manner, you can work your border or design to the edge, and the back of your finished rug will be neat, with no unsightly hemming to be seen.

Strong twine (simply cotton wrapping cord) is best for sewing in the burlap to the muslin wrapping of the frame. Catch the needle in the burlap, taking the stitches near the outside of the hem. This permits the entire size of the rug to be within the frame.

Be careful to put your burlap in straight, keeping the edges and the corners nice and even; for it is attention to these seemingly trifling matters that makes a successful rug.

Attach the edges of the burlap one by one to the corresponding cloth-covered sticks, and then adjust the corner clamps until the material is held taut.

The Hook or Needle

Trying many kinds of hooks has resulted in our believing that the really best hook is a small one about $1\frac{5}{8}$ inches long from handle to point, with shank not quite an eighth of an inch thick. The hook part is hollowed out in a curve that makes it less than one-sixteenth of an inch at its narrowest part, with the end worked into a rather sharp, curved point.

Such a needle catches the strip of material to be pulled through the burlap and holds on to it until the stitch is pulled up to the required height. If the needle does not have the deep hook, there will be trouble in keeping the loop on it until the strip is pulled through.

The handle which works best is also a matter of choice, but experienced workers prefer a short, fat handle that permits of turning in the palm of the hand as the work progresses.

Efficient Working

See that the frame is so placed that when working you will have full power over your arms. It is a simple matter to have a pair of supports made for the frame that will bring the rug just where you can work on it easily. Good workers

are almost unanimous in placing their frames a little higher than the stand of the sewing machine or the level of the dining-table. This prevents stooping over. If the frame be too high, it will cause the shoulders to ache from being pulled up continually. With a bit of ingenuity, a frame may be arranged so that it is adjustable to varying heights.

For small rugs, however, the rug may be supported between chair backs or a table and a chair back. If this is done the rug may be stowed away in a closet or packing room, when not being worked upon, which is an essential where space is limited. See to it also that you work in a good light; if the left hand is towards a window, so much the better, both for the work and the worker.

Hooking the Rug

It is, of course, obvious that the design or stamped pattern be on the upper side of the burlap in plain view of the worker. Hold the strip of cloth under the rug with the left hand, and push the needle through with the right, catch the strip and draw it up to the required length of loop. A little practice will soon enable the novice to get the "knack" of pointing her hook a bit towards the left. Pull the first stitch through to bring the end of the strip up to the top, and after a dozen or more stitches have been taken, clip off the end even with the loops. This keeps the under side neat, and permits using the rug on both sides.

It is wise to commence the background at the right-hand corner near the edge, right in the hem of the burlap. Work as you would sew, from right to left for straight lines running parallel to the edge of the frame next to your body. Where there are lines intersecting, it is easier to work towards you rather than from you; but this must necessarily be varied in making circles or curves. Once you can make nice even stitches, you will be encouraged to go right on outlining your design. As in the illustration, take a row of stitches all around each part of the design. By working in this way, the direction of the stitches is kept uniform, and one can keep on filling row after row on the inside later very easily. In more cases than the novice suspects, the outline is in distinct con-

trast to the body of the design, while the most artistic results come from shading the design, whether one be forming the petals or leaves of a rose or other flower, or the figures of a geometrical pattern.

Whether or not the rug has a border that appears to reach to the edge of the burlap, one of the "tricks of the trade," is to run two or three rows of plain color, black or something that harmonizes with the body of the rug, all around the edge. Additional length of life is given by having lines where the hard usage shows first. When a rug of this type begins to wear out, it can be more readily mended than if the multi-colored design comes flush with the edge.

Having selected the colors and materials to be used, keep them at hand in a large clothes basket or other receptacle. Place some of the various materials for the design on which you are working at the moment or for a time, right on the rug, using it as a tray, and you will not have to stop and hunt for the desired strip. Skilled workers tear the materials into strips just as they are needed, giving them a little pull to see that they are sufficiently strong to hold up in the rug. Light-weight materials must be torn in wider strips than heavy woolens or goods with thick texture. The design will come out as a whole, as a unit, only if this rule of using thin cloth in wide strips and heavy cloth in narrow strips be adhered to carefully. In short, the finished rug must be of equal thickness at all parts of its surface, and this is the basis of really good workmanship. Once having established a weight or thickness, that thickness must be carried out everywhere in the rug. Of course, in tufted rugs, thick or high relief spots form the design, but tufted rugs are not to be attempted by the novice.

Like Oriental rugs, the fineness of a rug is determined by the number of stitches to the square inch. But some of the loveliest of rugs, though not fine, are effective because of their evenness of work, and smooth surface. For a tentative guide to the beginner, let me say that materials the weight of an old cotton sheet work up nicely when the strips are about three-fourths of an inch wide. The stitches must be taken just as close together as is possible in accordance with the weight

of the material used. If you are making a rug with thick materials, it will form rather large holes in the burlap, and the stitches cannot be so close together as when finer material or thinner strips are used.

How to Make Braided Rugs

A braided rug is either good or bad. There are no medium grades in this type of floor covering. There are braided rugs and braided rugs; thick rugs, thin rugs; heavy rugs and flimsy; all kinds and all sizes; but after all, there are only two kinds of braided rugs, and the fact is so patent that it bears repetition: braided rugs are either good or bad.

Positives are always so much easier to deal with than negatives, that we shall eliminate bad rugs, at least for the time being, and set down what constitutes a good braided rug.

First of all, the prime use of a braided rug, more than any other type of handmade floor covering, is that it shall be of service. It must be heavy enough to lie closely to the floor, and not so heavy that it may trip those who do not literally "watch their step." It should be made of material that will withstand the heels of time, and the processes of cleansing. It should be so constructed that the raw edges of the material do not show, and the braided strands should be sewn quite firmly and evenly. These are a few of the elements that constitute a really good American braided rag rug.

Let us now proceed with the various processes that enter into the making of an ideally correct rug.

"What material shall we use?"

"Shall our rug be of wool or cotton?"

"Shall it be made of old material on hand, or shall we purchase new material?"

The answer to these questions comes in our first deciding whether our rug is for summer or winter use. Cotton is best for summer rugs, and those for sun porches, because it is easier to launder. However, heavy wool braided rugs are more suitable for hard, every-day wear in the average home, or for

winter camps or hunting lodges, than those of cotton, while for a really fine piece of braided floor covering, either cotton or wool may be used, provided the workmanship is excellent.

Naturally, new material will make a more lasting rug than old; still, since the utilization of material at hand is generally the reason that prompts us to make a braided rug, we shall try to be practical and show how a good rug can be made from selected pieces taken from discarded garments and the best parts of blankets that have worn out at the ends. As in hooked rugs, use only strong parts of worn goods.

Our first rug, which we shall try to make a masterpiece then, shall be of wool pieces, and of the round variety.

Material and shape having been decided upon, we still have the question of color, and since we all know that color is more outstanding than design or texture, let us consider two questions in reference to color.

Choice of Color

The most important point, naturally, is to consider carefully the colors in the room for which the rug is intended, since ours is an individual creation and a distinct product made for a particular place. If a room has an old, worn carpet with browns predominating, for example, let us make the rug so that it will brighten the room, but not be in too great contrast to the things already serving an honorable usefulness. In other words, let us make a nice, comfortable, livable rug, one that is good-looking when it is young, but so fine in character that it improves with age, because time takes away the harshness and blends the colors into a pleasing softness that glaringly new things do not have.

The second element in deciding the color of the rug lies in sorting the colors we already have at hand. Of course, wools may be dyed, but since "to save time is to lengthen life," why "dye" unless one must?

The best old wool material obtainable is that cut from men's and boys' suits. These are generally of neutral grays, deep browns, blues, and blacks, so that, with a few discarded suits on hand, we have the nucleus of a very nice rug. The colors that give brightness to the finished product are

easily obtainable by carefully sorting cast-off dresses or separate skirts contributed by the women members of the family. Few people wear very brilliantly colored woolen dresses, so it is quite safe to assume that even if a bright red or gorgeous king's blue, or emerald green garment is in the rag bag, it will not make its presence objectionable, because we shall so distribute these brilliant colors that there will be but a little of each of them in one place.

After the materials to be used are assembled, they should be carefully sorted as to color. Indeed, the very best success will come to those who go about making a braided rug systematically and carefully.

Since rugs of this type must be uniform in thickness and weight when completed, it is quite worth the while of our maker to weigh her materials before commencing the rug.

In the first place, a sharp pair of shears should be used to cut away carefully, for use in the rug, all good portions of the garments. The worn or ragged portions should be snipped off and thrown away, because a finished unit is as strong only as its component parts; therefore, we shall not use any but the good parts of our semi-worn clothing.

Before tearing or cutting the material into strips, and as a preliminary to designing the rug with reference to its proportion of color, the easiest way is to place the material of each color on the scales. Let us say, for instance, we have five pounds of neutral-colored material, men's goods, blacks, browns, grays and blues, none of them very prominent as to color, and all suitable for the main foundation color of the rug.

Our color scheme will have to be worked out from the brighter hues from women's clothing, and if we have two pounds of blues in various harmonizing shades, and one pound of yellows and tans, with half pound each of greens or reds, we have the foundation for a very beautiful rug if we make it as skilfully as possible.

A rug of average weight and average material should have the strips torn about two and one-half inches wide, lengthwise of the goods. Of course, where the material is utilized on the bias or crosswise of the goods, it is better to cut the

strips with the scissors. There is one point, however, that I wish to emphasize right here; that is, that a braided rug is not made from wool or cotton sewn into *long* strips and *wound on a ball*, like the old-fashioned balls used for woven carpets. Indeed, as in making a hooked rug, it is better not to cut up too much material at once, but rather to work out the scheme one has in mind as one goes on with braiding and sewing, and sometimes a slight deviation from the original plan gives better results, because it is a bit difficult for the mind to visualize exactly.

Ready for Braiding

We have at hand for use in rug construction the materials — our foundation wools of neutrals, possibly of men's clothing, some brighter materials cut from women's and children's dresses, sharp shears, a paper of large-eyed and long needles, and a spool of number eight cotton thread.

In reference to this, I fancy I may hear some experienced rug-maker ask the question why *linen* thread should not be used instead of heavy cotton, and the answer is simply this: That linen thread strips and is not so good as the heavy cotton, which should be waxed after threading it into the needle.

Most old-fashioned rug-makers adhere to the idea that they must work on a large table when sewing the rug, but I personally do not think that is essential. It may be a relief from holding the heavy rug in one's lap, and yet the physical effort of bending over a table and of raising the shoulders is a little uncomfortable, especially when one is making a large rug.

Let us, for example, make a large round rug. The colors in this rug are browns predominating, with blacks and grays, and the lighter border is done in a soft old blue. A good rug has the edges turned in, and since our strips are to be two and one-half inches wide, we shall turn in each raw edge one-half inch, and then fold this strip together in the middle, which leaves us a strip for braiding three-quarters of an inch wide.

Naturally, with the process of braiding, the full width does

not always show, because there will be some slight wrinkles, and a fraction of an inch one way or the other does not mar the symmetry and beauty of the finished product. Take three of these strips, let us say a brown, gray, and black, and tack them together, one over the other, and then proceed to braid. The best results come from sewing the strands together in a seam on the wrong side as we braid, and if the strands are of varying lengths, the work will be so much easier, because when two strands are long, they will sometimes twist together. Therefore, it is always best, in starting, to have three varying lengths. Keep this principle up in the making of the entire rug. True, some very good rugs may be made from material rolled on balls, but the process is more involved than simply working out the design and sewing the strips together as we braid.

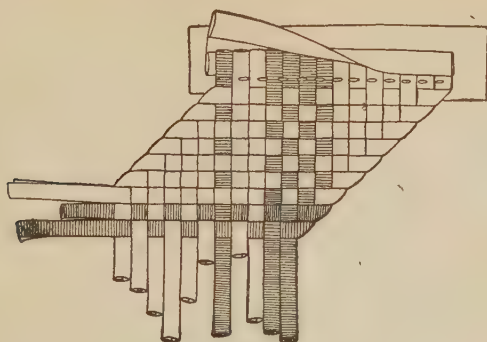
This is the simplest form of braiding, — just weaving in and out, being careful to fold the edges over toward the top or right side.

When a yard or so has been braided, it is just as well to start the rug proper by simply forming the braid into a little circle by holding in the inside edge, so as to allow this centre wheel to lie perfectly flat. In the process of sewing, the right side of the rug is held down towards the lap, and the sewing is done on the wrong side. Fasten the ends neatly, and sew round and round as in a spiral. Some rugs are made by fastening each circle of braiding together, but this is unnecessary work, and does not really give that original hand-made touch that we all love so much in old-fashioned rag rugs, such as our grandmothers used to have in their bedrooms, dining-rooms, and other parts of the house.

Keeping a Rug Flat

Now, the thing most difficult in making a rug of this character is keeping it flat, so that it neither ruffles at the edges nor yet draws up like a bowl. So far as I know, there is one absolute rule only that will make this process a simple instead of a difficult one, and that is, to place the needle directly across from one seam to the other straight, not on the diagonal. This gives the threads of the overcasting a diagonal

appearance. When the needle itself is set straight across, there is not the tendency to pull the inside row too tightly, nor yet to allow the outside row to be too loose. A little



Variety in braided rugs is gained by using more strands than the conventional three. This diagram shows how a braid of fourteen strands is made.

practice and patience will soon bring skill, and we shall have the pleasure of seeing our rug grow to goodly proportions, and if this simple rule is adhered to, there will be but little danger of having to rip out portions because the rug does not lie flat.

CHAPTER XXVIII

STENCILING AND BLOCK PRINTING

STENCILING is a means of decorating by applying color through a stencil plate, which is a piece of perforated card or metal, the perforations forming either the pattern or the background. The cut stencil is usually a piece of stiff oiled cardboard with the design cut out, and it is through these holes that the design is painted upon the fabric, wall or whatever is to be ornamented.

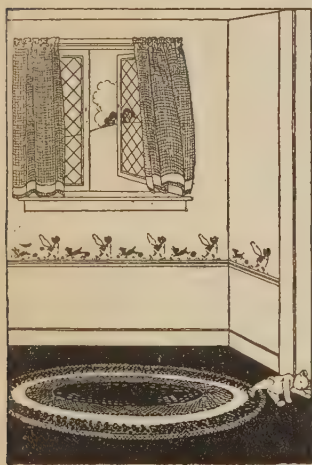
The painting is best accomplished with stiff, stubby bristle brushes and the favorite medium is oil paint—artist's tube paints slightly thinned with turpentine. Sometimes dyes are used and thinned with water, or, for wall decorations, designers' dry colors are used and mixed with gum arabic and water.

To Make a Stencil

In making a stencil, first draw the design upon paper exactly as it is to be cut, then trace it upon the stencil board or heavy manilla paper by means of carbon paper and a hard pencil, place this in turn over a plain hard surface such as marble or glass and cut out the design with a sharp knife, taking care that none of the ties are broken or cut. If manilla paper is used, it is afterwards treated to a coat of linseed oil. For those who do not wish to attempt this part of the work for themselves, cut stencils are provided; or if they wish to cut their own stencils but not design them, they may purchase perforated patterns, stamp them on the board and cut them out.

The Colors

In purchasing colors it is well to select the dark shades and make the lighter tones by mixing in white, and it will be found that it is not necessary to have a great variety of shades, for with red, blue, yellow, white and black, all the other shades may be obtained. It may be convenient to have a tube of



For children's rooms stencil patterns are especially appropriate. A cold water kalsomine treatment for the wall is easy to apply and may be frequently renewed. In this way the room is kept fresh and attractive at minimum expense. There need be no constant worry about accidents with soiled hands or experiments with a tempting pencil. Marks may be covered by the use of a new coat of the kalsomine. On this surface no decoration is more satisfactory than a well-designed stencil. The pattern may be changed whenever the wall is done over. The two illustrations on this page show a lively pattern, suggesting happy out-of-door activity. The design is shown both in detail and as it looks on the wall. In children's rooms decoration should be applied near the child's own eye-level.

green, purple, burnt sienna, and a dark brown, but blue and yellow make green; blue and red make purple and this in turn with white makes lavender; red and yellow make orange; red and green or white and black make gray; white added to any color makes it lighter; black with any color darkens and tends to neutralize it. Often a touch of black gives a soft gray rich effect which is more pleasing than the clear color.

The paints should be mixed with a palette knife and put into saucers or cups and as many brushes are required as there are colors in the design. Use only a very little turpentine at

a time and add it as it is needed; use only a little paint on the brush and scrub it into the fabric, carrying it well up to the cut edges, keeping the design sharp and clear and taking care that the color does not run under the stencil.

Almost any fabric may be stenciled, but naturally some give better results than others and some are easier to work on. Linen, canvas, denim, Calcutta cloth, strainer cloth, crash, unbleached cotton, burlap, scrim, and pongee and some other silks give satisfactory results.

The Method

First place a sheet of blotting paper or several layers of newspaper over a table, then place the fabric to be stenciled over this and fasten down smoothly with thumb-tacks, but before the fabric is pinned on the table it should be folded and measured and marked with pins or bastings just where the stencil is to be placed. This is especially essential on a pillow top, centrepiece or any article on which the design repeats around a centre.

If a curtain is to be stenciled, it should be begun at the lower corner and the edge of the stencil kept parallel with the edge of the curtain, repeating the design at regular intervals or letting the repeats touch as the case may be, along the bottom and up the side.

After the fabric is pinned on the table, the stencil is fastened in position with thumb-tacks and the colors are applied. It is well to try the paint on a scrap of the material, to be sure of the color as well as its consistency, as different weaves take the paint quite differently. After one repeat has been made, take up the stencil carefully and wipe it on both sides with an old soft cloth, then place in position for the next repeat. Often the beauty of the design may be greatly enhanced by reversing the alternate repeats.

While stenciling is most often done in simple flat colors, for some purposes it is very effective in shaded tones. Sometimes flowers are shaded from dark at the centre towards light outer petals, or even different colors are shaded together and blended in with the brush. Some designs are effective shaded as a



Stencil decoration relieves the surgical barrenness of the modern bathroom.

whole, having the base of the design dark and growing lighter towards the top.

Stenciled designs may also be embellished with touches of embroidery, using the simple outline-stitch and letting the embroidery thread match or harmonize with the tinting. On centrepieces with buttonholed edges this is especially effective.

Stenciling is most appropriate where the decorations are often renewed. Unlike dyeing it has no integral hold on the cloth itself and it is therefore less permanently satisfying. The speed with which the process covers large amounts of space appeals to our hurried minds and hands. Let us not be tempted on this account to lower our standards of taste. The more easily a thing can be done the more rigid must our standards be for it.

☉ *Three Special Commandments*

There are three very special commandments for the stencil worker:

- I Do not use too much paint;
- II Work the color into the fabric thoroughly;
- III Be sure your pattern is absolutely secure.

Stretch the material smoothly over a table or board covered with blotting-paper and hold in place with thumb-tacks, and keep the stencil firmly in place by the same means. Apply your color with a fairly stiff brush, touching it to blotting-paper before using, to absorb superfluous paint, and use a separate brush for each color.

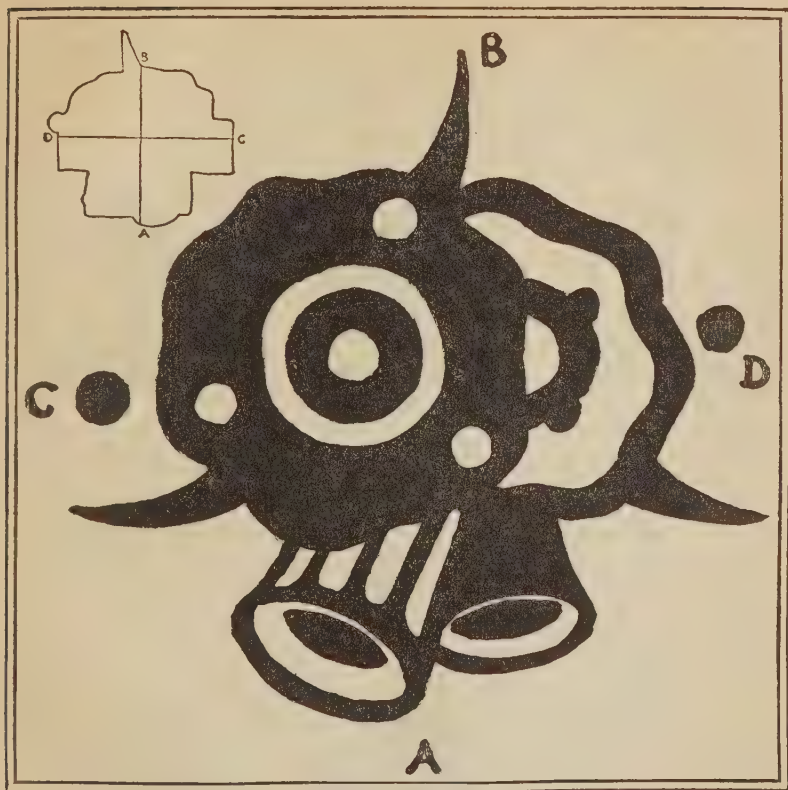
Block Printing

Block-printing may be briefly defined as the craft of cutting a design out of wood or linoleum, applying color to its surface, and by placing the block face down on the material, getting a print of the design. It is an effective way of decorating curtains, slip-covers, pillows and other home-furnishings.

Preparing the Printing Block

Blocks can be made of gumwood or linoleum, the latter being far easier to cut. Linoleum blocks can be bought in the art departments of department stores or from houses dealing in school supplies. Neither place being available, a block can be made by gluing linoleum $\frac{3}{16}$ inch thick on to a flat piece of wood. Be sure your wood is not warped, as your printing surface must be flat.

A block is cut on the same principle as a rubber stamp, the part that is to print is left raised. So the black portions in the illustration will be left raised, the white cut away. Trace the design on to the block with carbon paper. You will avoid mistakes in cutting if the black portions are filled in on the block. A stencil-knife or a sharp penknife is used for cutting. First cut around the outline of the design, then cut out the background to a depth of $\frac{1}{8}$ inch. Be sure no raised parts are left in the sections supposed to be cut away, for they will print also. After the block is cut, take a jig-saw and cut away the wood around the outside if it has not been trimmed closely. This will aid you when blocking, or printing, for you can then see how you are placing your block. Another aid is drawing lines on the back of the block to indicate the centre of the length and of the width as shown in the bell flower illustration. The letters "A B," and "C D" indicate the directions for placing the block. To draw these lines, find the centre line of



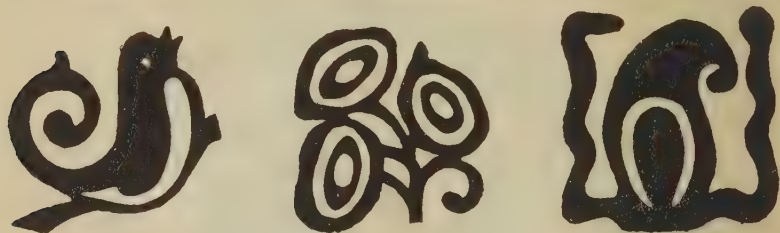
Bell flower motif. Small diagram shows back of block.

your block on the front and drawing the lines down the side, mark them on the back. Try the block on old material to see if it is cut correctly and to get practice in placing it.

☉ *Stretching the Material*

It is not necessary to use silks, velvets or expensive materials. Unbleached muslin and cottons give very interesting results. The material to be blocked must be stretched on a padded table. The padding can be made of four thicknesses of an old blanket laid down smoothly. Put a piece of muslin over it so that it will not be spotted. Before stretching your

material draw threads at all edges so that, guided by these, you can stretch it straight. Stretch it on the padding by placing pins along the edges much as if stretching curtains, except that it need not be stretched so tightly. If a number of blocks are to be placed in a line as in a border, it is well



Characteristic motives for block printing to be repeated in countless ways which will suggest themselves to the ingenious homemaker, who likes to give personality to her home furnishings by her own handiwork.

to fix the distance of the first block from the edge and stretch a thread at this distance parallel to the edge. The other blocks can then be placed along this thread.

Painting Materials

Oil paints are generally used for blocking; the inexpensive ones sold in large tubes do very well. They are thinned down either with turpentine or a stencil mordant of the following ingredients: 2 ounces of turpentine, $\frac{1}{8}$ ounce of acetic acid and $\frac{1}{8}$ ounce of oil of wintergreen. Any druggist can make this mordant according to this prescription. For general use the paint should be about as thick as heavy cream. However, this varies with the material, so you must try out the thickness of the paint until a good print results. Mix enough paint so as not to run short.

Blocking can be done in any color. If additional colors are to be painted or stitched in, it is best to use a dark neutral color for the blocked motif in order to show up the other colors. The color of the material affects the color of the paint much as in dyeing, therefore do not expect to get a clear blue, for example, on an old rose material. Try out your colors before going ahead with the blocking.

The most common ways of applying color to the block are with the brush and with the pouncer. The brush is a flat bristle brush about $1\frac{1}{2}$ inches wide. The pouncer is a better means of applying the color. It is made of a ball of cotton about the size of a small orange. This is covered at the bottom with a piece of rubber (that from old rubber gloves or

These two conventional flower forms are fairly easy to cut. They lend themselves to use in various charming combinations. A row of the tall flowers across the end of a scarf for the table is one obvious application. For such a use a French knot of bright contrasting color embroidered in each of the open spaces in the blossom would make a desirable enrichment. A group of four of these forms printed a little above the center of a chair back, and a bit to the right would make a smart touch. A border could be made by setting the units end to end along a horizontal axis.



The lower unit on this page may be used in the same ways suggested for the upper one. Needlework embellishment would be effective if the centers of the flowers were solidly filled with stitchery. In addition to the other arrangements of this unit it might be effectively repeated around a hollow square. This would form the central motive for a scarf for table or bureau. The ends would have a horizontal border of the units, set close together. Remember that in using motives such as these, the spaces between the units become part of the design.

a bathing cap does very well). All this is covered with a piece of muslin gathered at the top and wound with a cord. Enough material can be left at the top to hold on to. The muslin must be removed and the rubber cleaned or changed if another color is to be used. The color is daubed on to the block with the pouncer. The paint must be freshly applied for each imprint of the block. Do not put on too much paint, and take care not to get it into the background.

To get a good imprint, the block must be firmly pressed on to the material. Often it is best to use a mallet. Be careful that your block does not slip and so spoil the print. Allow your work to dry a few days before embroidering or touching in a few spots of color with a brush. Hang it up to dry, do not fold it together.

The beauty of a block-print depends on its texture. Texture means that, though color has been applied on top, it still seems part of the material. Good texture results when the material shows through the blocking, and this effect is attained by not applying too much color.

To get a variety of colors in a textile, colors can be painted or stitched in. The blocked piece is first allowed to dry. The colors desired are mixed in a fairly thin solution. "Fairly thin" means so that they go on easily, but do not run. The colors are painted in with a small brush. Put them on thin and do not let them be more prominent than your design. Stitchery is the most interesting way of adding color. The jeweled effect of a silky texture is enhanced by this means.

A Few Dont's

There are a few "don'ts" that it will be well to remember. Don't hurry the cutting of your blocks; do it carefully; a block will give you much service, once cut. Don't use your paint too thick; don't use too much white, or try to block a light color on a dark background, for the result will be "painty" and bad texture. Don't consider your work spoilt if you get a spot on it; carbon tetrachloride, which you can get of the druggist, if applied at once, removes it. Don't be afraid of your blocks, or your paints, or the process. Practice before using good material.



Crewel-work upholstery and an effective formal drapery.

CHAPTER XXIX

NEEDLEWORK IN HOME FURNISHING

NEEDLEWORK, of good design and accurate workmanship, creates an atmosphere of home comfort and distinguishes the room in which it is used with the charm of personality. The kinds of stitchery appropriate to household decoration are, however, restricted to a few varieties. All of those which are suitable derive their happy results from the fact that the patterns used are structural in character and the materials employed in working them out broadly decorative in effect.

Canvas Work

Under this head we find designs following the rectangular groundwork of the canvas weave. The work, done on counted threads, has gone by a large variety of names although there are only slight differences in technique. Cushion work is one of the names, derived from the use to which the product was most often put, that of covering the footstools on which mediaeval lords and ladies elevated their feet to raise them above the cold drafts which ran along the stone floors of their castles. Gobelin stitch, from the resemblance of the work to tapestry weaving, is another name which has been applied to canvas work. Tent work is still another. Canvas work is usually executed in wools and makes a firm and durable surface.

The present interest in tapestries or carpets for chair coverings indicates a real advance in the appreciation of needlework. It is more than refreshing to have women interested in a truly excellent and absolutely artistic type of embroidery. All needlework has more or less charm unless it is absolutely flippant; but when we really come to do needlework which has a bearing on style and actual types, we have then reached a very worthy standard. The revival of this particular branch of the practice of needlework is largely due to the tremendous

importation of antique European furniture, and one feels very eager to conserve the right spirit in this work. The commercial spirit is rushing in almost immediately on the track of our self-congratulation upon a new and better standard, thus giving a check to our gratification.

☉ *Beware of Commonplace Patterns and Colorings*

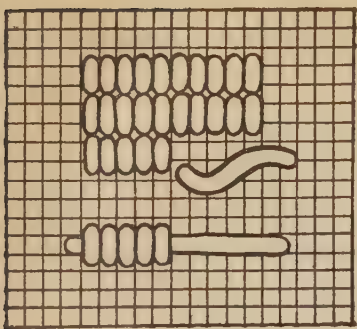
One would think that the work would be sufficiently defended by the fact that a multitude of hand stitches requires too much time to allow such a product to become wholesale. However, peasant time and peasant skill in needlework is in Europe being put under tribute to such an extent that we are getting an avalanche of dreadful things from the other side, both finished and prepared for working. Needleworkers should be warned against this because it is not fair to waste one's time on designs which have no relation to the furniture they are intended to upholster.

The "trammed" commercial designs which are so available are for the most part middle French periods, Louis XIV and Louis XV, Rococo and Empire. These styles are less appropriate in American homes than any other period work and are absolutely inexcusable on anything but French furniture. Nothing could be more out of harmony than a Louis XIV design on Colonial furniture.

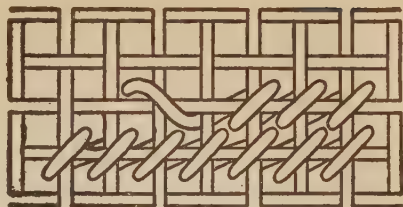
These designs are painted in color on the best quality of French canvas and should be underlaid as one works. It is perfectly easy to estimate the number of stitches in each line of color. Bring the needle up at the extreme left and carry it across as many stitches as are indicated by the color, then work back over this "trammed" or laid line, taking the stitch perpendicularly, thus laying a slanting or tent stitch over the underlay. This stitch slants from right to left.

Use three threads of the crewels when you underlay the design and for the tent stitch as well.

When working toward the middle of the canvas, roll the edge over and over until the motif being worked is within reach. After working half the tapestry, the canvas can then be rolled from the other side. Never attempt to hold the canvas without rolling it, as it is very awkward.

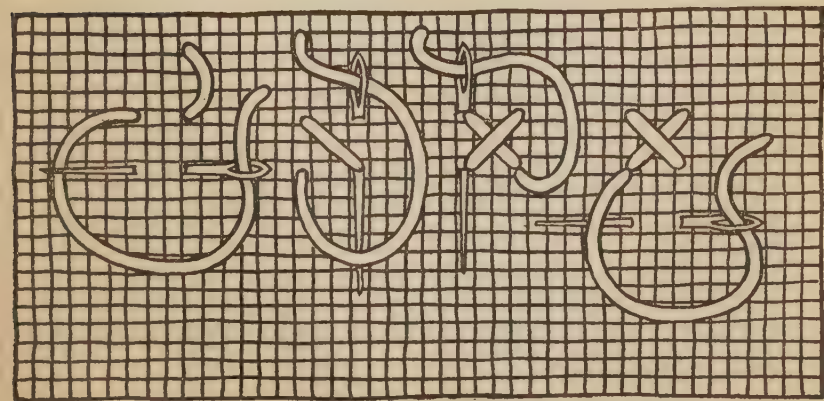
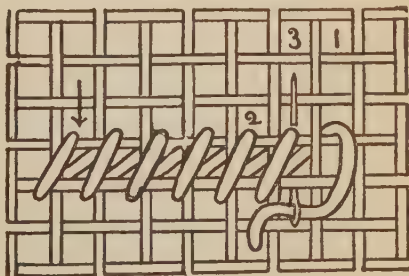


An upright stitch like this one is often effective for cushions.



Tent Stitch, made in this way, is the finest canvas stitch and the one used for patterns having fine details.

The numbered diagram shows how the Gobelin stitch is made. The figures indicate where the needle is to be set for the next row.



Here the four steps in correct cross-stitch work are clearly shown. No explanatory text is needed. The worker may easily take needle in hand and follow the diagram.

Background colors are chosen to bring out the full color value of the designs. Often black best performs this function.

Petit Point Work

Of all the beautiful things that can be made for the home, nothing has a more permanent value, a greater degree of artistic merit, than furniture coverings and cushions of fine petit point. It does take time to do this work, but the completed pieces are almost priceless possessions which grow lovelier as their colors soften with the years.

Any design can be enlarged by filling in the background to the extent that is needed to fit the piece of furniture. A Windsor chair seat can be filled in to cover a square seated chair; a design for a square cushion can be adapted to a rounded chair seat; and a bench cover enlarged for a wall hanging.

The tapestry stitch used in working these patterns is the half cross-stitch. It is worked over threads of the same color which are laid horizontally, filling in the spaces indicated for each color. The horizontal "filling" threads must be laid for the background as well as the design, and in the background color. Old seventeenth-century embroideries are nearly always worked from right to left, although occasionally one finds an antique worked the other way. It is essential to work the stitch from right to left when there is any fine point in the work, as petit point can be worked from right to left only, and the gros point should correspond in direction.

Special Cautions

Find the centre of canvas and begin to work at the centre of whatever design is chosen. Do not draw threads too tightly; keep work smooth; if possible, stretch in an embroidery frame. Be sure to have all the stitches run in same direction. When the work is completed, stretch canvas right side down, press, and apply a little paste to the back to hold the stitches in place.

Jacobean Embroidery

Jacobean embroidery is to most of us a rather ambiguous, and ambitious term, but it need not be — for the simplest

fundamentals in history and stitchery underlie the art. The Jacobean period was from the reign of Jacobus (James) I to that of Queen Anne, the daughter of James II; that is, from 1603 to 1714. Much of the work that we call Jacobean, and rightly so, was made at a later period, but was inspired by the embroidery of the seventeenth century.

The first pattern makers found many of their inspirations in the East India printed fabrics which were brought so extensively into England when the trade of the East India Company, at the end of the reign of Elizabeth, opened up to the West much of the Art of the East.

The "tree of life" played a very important part in the designs, and although the divergence from a tree of life to a central stem with queer shaped leaves and flowers growing out of it is great, still most Jacobean designs, even in so small a piece as a chair seat, show this motif. The hillocks from which the tree grows are traditional also, their origin being the waves seen in so many oriental designs.

In this colored wool work we consider first the design and colors, then the stitchery; for in the matter of the latter it is hardly possible to go wrong, so wide a variety of stitches may be employed. The more skilled the worker, the greater number of stitches she will have at her command. We illustrate a number of stitches, but many more may be used. Practice with those on page 297 will inspire a search for others.

The pictorial value of embroidery in the United States is greatly underestimated. Try embroidering a Jacobean design using as large a variety of stitches as possible. When finished, simply hem the edges and hang the piece on the wall of a room that has a plain treatment and you will be delighted with the rich and colorful effects.

Specially dyed crewel wools are used to achieve the lovely old tapestry colorings and the work is done on a firm, closely woven cream linen which will stand long, arduous service, and give a suitable neutral background for the embroidery. For colorings shades of mahogany are usually blended in the carnation-like flower forms, fine old blues in bird and varied flower motives. Touches of creamy yellows, soft browns and blue greens, are also worked into the picture.

 The Stitch Lesson

For the Old English knot stitch (Figs. 1a and 1b), work from left to right. Bring the needle out on the line, and take a short stitch inserting needle above line, and bringing out below, that is, passing needle under line, as in Fig. 1. Second, pass needle under this stitch, Fig. 1a. Third, pass needle a second time under the same first stitch, this time forming a buttonhole stitch, Fig. 1b. Repeat the three stitches.

Shaded long and short stitch or Kensington. (Figs. 2 and 2a.) The shading follows the natural contour of the leaf, flower or figure. Shading stitches should be taken well into the row preceding to blend the coloring and leave no sharp demarcation. Fig. 2 shows the outer row of stitchery following the outline of the form. Fig. 2a shows the second row of stitches shaded in.

Double back stitch (cat stitch). (Fig. 3.) Work from you. Bring the needle out on the left-hand line, keeping the thread above the needle, repeat on the left line, bringing the needle out on each line close to where it was inserted for the previous stitch, so that on the reverse side two lines of back stitching are formed, and on the right side, interlacing threads fill the space.

Reverse or checkered chain stitch. (Fig. 4.) Thread two strands of wool of contrasting colors into same needle, take green and yellow for example. The chain is to be made of first a link of green and then of yellow. To make the green link, insert the needle as usual into the preceding link, but let the yellow strand lie, not under the needle, but to the right of it. Pull the needle through, and first draw up the yellow thread, which will not show on the surface, then draw up the green thread, which being under the needle forms the loop. The next link is to be yellow. Insert the needle into the previous loop which is green, let the green thread lie to the right above needle, and make a chain stitch with yellow, pulling needle with two threads through, then pulling the green thread through out of sight, and last the yellow thread which forms the link of chain. Repeat first a yellow, then a green link.

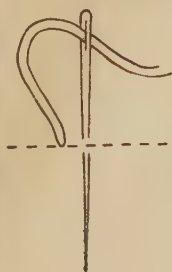


Fig. 1.

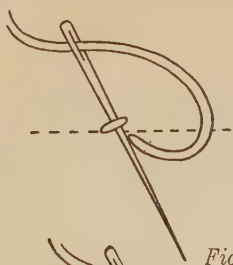


Fig. 1a.

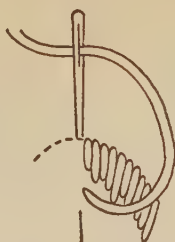


Fig. 2.



Fig. 2a.

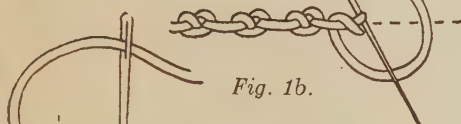


Fig. 1b.



Fig. 3.



Fig. 4.



Fig. 5.

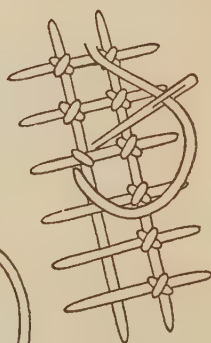


Fig. 6.



Fig. 7.

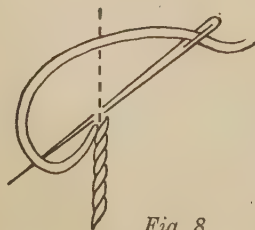


Fig. 8.

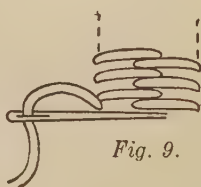


Fig. 9.

Stitches employed in Jacobean Embroidery. Directions for making them are given in the text. The figures are numbered to correspond with the verbal explanation of method in this chapter.

Broken chain stitch. (Fig. 5.) A simple variation of chain stitch making each link separately as illustrated.

Lattice filling. (Fig. 6.) The lattice is formed by long stitches taken from side to side of surface to be covered, and then held in place by little crosses of a contrasting color.

A variation of this stitch is to put a French knot in the centre of each square, and another is to run the lattices on the diagonal instead of square.

Fishbone stitch. (Fig. 7.) Bring the needle up at the apex of leaf, and take a short stitch on the line of the central vein, this makes a finished end to leaf. Next bring the needle up on the outside of leaf on left, and insert on the centre vein; and take a stitch up to the right-hand margin of leaf. Repeat, each time inserting needle on centre vein, and bringing out on the left and right margins of leaf alternately.

Satin outline. (Fig. 8.) A satin stitch used for slender lines and worked with an even slant.

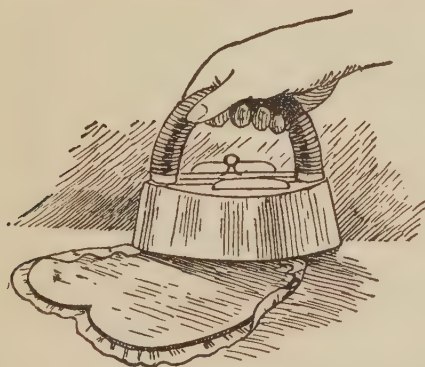
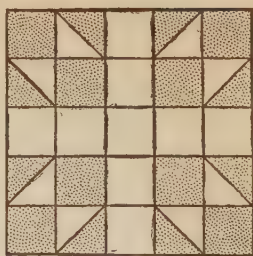
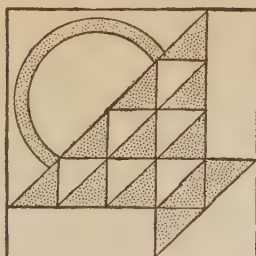
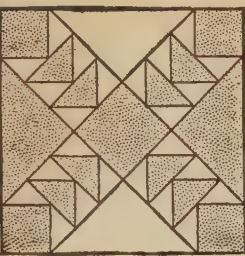
Flat stitch. (Fig. 9.) This stitch interlaces closely and, worked on the least bit of a slant, is used for filling in the heavier stems.

Patchwork, — Pieced and Appliqué

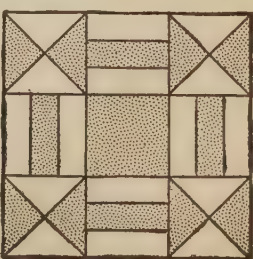
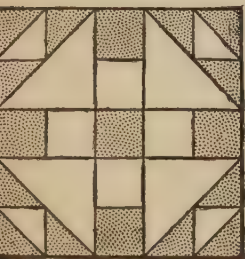
There are two varieties of patchwork — pieced (small sections of material joined to form a design) and appliqué (one material laid over another). Beautiful results can be obtained from either method.

Patchwork was born in the East and found its way westward with the returning Crusaders of the eleventh century. It soon spread throughout all western Europe, where it became the favorite pastime of ladies of the Court.

Appliqué work appeared everywhere. The banners carried in battle were ornamented with patriotic emblems and historical symbols; wall and bed hangings bore scenes from history, landscapes, birds, and flowers, while church embroideries were wonderful examples of the beauty of appliqué work. Court costumes were resplendent with elaborate forms of "patches" executed in the finest of stitchery. Queen Elizabeth of England was an enthusiastic patron of the art, which was used to adorn her own wardrobe.



To turn edges: cut a number of pieces of cardboard the shape and size desired. Cut the patches to be used a quarter-inch larger than the cardboard. Turn edges smoothly over the cardboard, gathering with a thread if necessary. Dampen a little and press with a warm iron, as shown in the illustration. Cut the thread, remove the cardboard, and pin into place as desired. The line of pressing will be flat and enable you to sew the patch in place with precision and ease. This method is especially practical when "patches" are round or oval, as it insures an even outline. It also helps to preserve pronounced points. The blocks shown on this page are twelve inches square. Make cardboard patterns for each piece and cut the cloth accurately.



Although much of the work that has been preserved in museums is in appliqué form, it is certain that in those far-off days many pieced quilts were also made in the homes of the thrifty. Some of the quilts of that period represent years of work. No pattern was too intricate, no pains too great for the needleworker who really loved her craft.

In the early days of our own country fingers were too busily employed in a multitude of tasks to find time for elaborate needlework.

Nevertheless there can be found to-day in America beautiful examples of both appliqué and pieced quilts.

Most of the pieced patchwork designs are based upon the triangle or half square. The pieces are sewed together to form squares or "blocks," which, in turn, are joined with alternating plain ones of white or color.

Appliqué patchwork is made by laying one material over another to form a design, and securing it with fine stitches.

Both forms of needlework are suitable for bed-coverings. Appliqué is effective as a decoration for curtains, pillows, and wall hangings.

How to Plan Patterns

If possible, study museum collections for inspiration. At any rate get one of the good books on the subject from a library. After you have absorbed the spirit of the best work resolve to get the utmost pleasure out of your adventure by creating a pattern for yourself. This is infinitely more worth while than slavishly to copy a pattern created by some one else.

Patchwork patterns are easy to plan if you use paper ruled off in squares. When appliqués for forms are not strictly geometric, keep two things in mind: simplicity and practical shapes for sewing. When you have decided on your design and are ready to go to work your first necessity is a set of accurate cutting patterns. To make these first trace each separate unit on thin paper and cut the tracing out accurately. Using this thin paper pattern next cut a heavy cardboard pattern. Lay the cardboard on the material, trace round it with a lead-pencil, then cut the cloth out one-quarter inch

outside the line. The allowance is for the seam on the turned-under edge.

If you are making a quilt, in order that the individual blocks or sections may be uniform, it is desirable to make a pattern by which you can transfer the appliqué design to the background fabric. To make such a pattern, draw upon paper the outline of your square, or oblong, and separate this into sections by drawing lines diagonally from corner to corner, and from centre of each side to a point directly opposite, or else divide the sides of your square into thirds and draw the structural lines across from side to side. If properly drawn all such lines will meet at the centre of the square, and you will have developed the base upon which to build your working pattern.

With your guide lines thus established cut from paper the required number of sections (finished size) for an individual block or section and arrange them in the proper position on your pattern, using your plan for the finished quilt as a guide. Secure by pins or bastings and trace with pencil. With the flower and leaf forms thus placed it is a simple matter to draw lines for the stems, which in most cases are not more than one-fourth inch wide. Remove the sections and perfect and strengthen the outlines. This becomes the working pattern by which you can transfer the design to the background fabric, using carbon paper for the purpose.

To plan a border group or spray it is generally necessary only to find the exact centre of the space by folding the pattern together lengthwise, then crosswise, and drawing guide lines accordingly. With the motifs placed draw stem lines connecting them. Prepare one-half the pattern in this way, fold and trace other half from it so that the design will be perfectly balanced.

A border design is usually based upon a skeleton or frame of rectangular shape, the measurements depending upon the size of your bed. First draw the outer lines indicating the extreme width that you wish your border to be, draw a second rectangle the desired number of inches inside the first (indicating the inner line of the border) and connect the corners with diagonal lines. Divide the space between into equal

parts and draw lines accordingly. Mark the exact centre of bottom and sides, and you are ready to arrange your patch pattern and plan your design in the manner already described.

In other words, decide on the motives you wish to use and then arrange them regularly on a skeleton of geometric lines. These lines will be sure to give an orderly charm to your pattern although they themselves disappear in the finished result.

The Hand-worked Wall Hanging

The revival of the hand-worked wall hanging is a heartening sign in our development of feeling for home decoration. If we can only rule out commonplace designs and sloppy workmanship in this field we may really achieve pieces of heirloom value to our descendants as well as present delight to us as we see them on our walls in place of trivial or meaningless pictures.

For lovely designs of quaint delight look up old map books and such pieces as the Bayeux Tapestry. This latter was no tapestry at all, but simply a series of pictures, wrought with the needle, depicting scenes from the Norman Conquest. What a legacy a competent needlewoman might leave if she worked out, in the same vigorous simplicity, a pair of wall-hangings symbolising significant events in the history of her family. The stitches used in Jacobean embroidery are the ones most appropriate for use in the large decorative effect appropriate to a wall-hanging.



Here is a built-in kitchen equipment, complete in every detail for comfort and convenience. It was planned by a thoughtful home-maker to fit her own needs. The wood is hard pine to match the rest of the woodwork in the room.

CHAPTER XXX

BUILT-IN READY MADE AND HOME MADE CONVENIENCES

THE desirability of built-in pieces is not limited to kitchen and dining-room, but extends to every room in the house. The only thing to be considered is that they be rightly placed, and practical, fitting into the setting of the room.

There is an impression that built-in furniture is both expensive and faddish, but there is no fad about such pieces, for they have come to stay, just as everything else that is economical and convenient has come in the modern home.

It is a mistake to feel that it can replace movable furniture, which is in itself an absolute necessity, to carry out the right ideas in interior decorating. If you are building your own home and expect to settle down into it, and mellow it to your liking, there is nothing which will help you more to accomplish your purpose, but it is advisable that both types be conjoined. The movable piece may be used against the walls, with a background, or a fabric to bring out its quality, while the built-in pieces can slip into odd spaces, rounding out corners or decorating the windows.

Oak, ash, or other expensive woods, are usually advisable in the making of movable furniture, but any of the cheaper woods, such as pine and birch, can be used to advantage in built-in pieces, and they can be painted to harmonize with the trim in the rest of the room. They can easily be kept clean and sanitary, requiring little care and energy, which is a decided advantage.

There is no place in the house where they cannot be utilized, be it the attic, the living-room, or kitchen, and there are many interesting suggestions that may be helpful to the practical housewife who is desirous of making her home charming.

In a room of four square walls there is apt to be a monotony in the setting, which can be broken by built-in pieces, placed

in nooks and corners, lending distinction to an otherwise commonplace apartment. They help produce an artistic atmosphere that is restful, besides being convenient for holding many things which might otherwise clutter the room.

Naturally, the most economical treatment is to have the construction done when your house is built, taking great care with the plans to have it fit into proper places, but as every home grows, conditions continually suggest the adding of a bit here or another there. As you live yourself into your house you feel the need of built-in shelves, tables here or settles there, to help you create a pleasant, convenient interior.

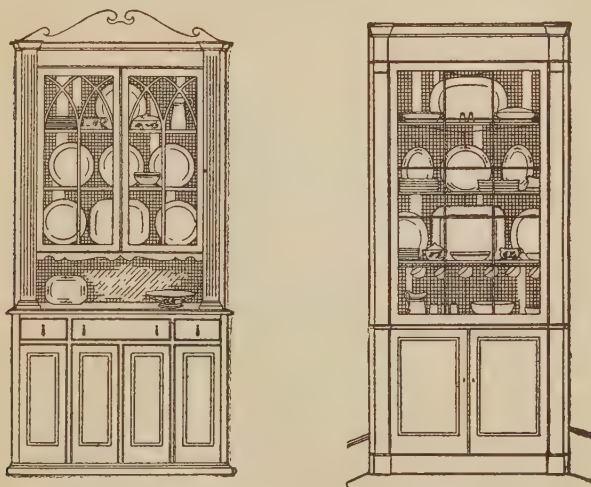
The built-in sideboard in the dining-room has recently come into vogue, and it is admirable because it saves so much space in a small home. It can be placed under high windows, or can fit into an alcove designed for it. It should be finished to match the trim of the room.

The old masters in Colonial times placed, in the dining-room, corner cupboards. Some of these had open shelves, and others were glassed in. Occasionally both types were finished with a hooded top that was handsomely ornamented, the shell pattern being considered the most effective. These are admirable for modern-day usage, and are delightful for showing off great-grandmother's china, which is so apt to get broken in the ordinary pantry. In addition to being practical, they are very ornamental. Finished with the H and HL hinges, they have a seventeenth-century touch, and match the trim of the room in a modern Colonial effect.

Built-in bookcases are especially adaptable to the living-room. These vary in type and size, often fitting into the wall space, making charming decorative features. Generally, they are finished with glass doors. The most convenient height is four and one-half to five feet, and the shelves should be so arranged as to allow for different sizes of books. Allow an inch space at the top, in order to more conveniently remove the volumes. Sometimes the bookcase is finished with closets underneath to hold magazines and newspapers.

Inviting places for books may be introduced in the "ingle-nooks," near the fireplace, and in close proximity to a built-in window seat, which follows the line of the window, projecting

into the room far enough for comfortable seating. Eighteen inches is the least width for comfort, and fifteen inches, without the cushions, is a good height. In order to make the seat more practical, it should be hinged, to allow for storage space. When covered with cretonne or chintz cushions, to harmonize with the hangings, it is very attractive.



There is no greater opportunity for good taste in woodwork than in the dining-room. The built-in china closet and side-board shown above are of excellent design.

There is no piece of furniture so adaptable for fireside furnishings as the old-time settle, with its suggestion of good cheer and hospitality, for there is an indescribable charm about it, emphasized by the crackle of the blazing log, or a tempting bookcase close at hand, which has been built into the wall, or a bright sunny window that commands an extensive view of outdoor scenery. In the early days of our country's existence, our sturdy forbears recognized its practicability.

While we are wont to think of the old-time settle as of plain wood, there are many exquisitely carved ones well worthy of copy, showing rich carving on both back and arms. While the proportion of this individual piece of furniture is governed

by the place for which it is designed, it will lend space to a small room, and tend to relieve the overcrowded effect which a couch produces in a diminutive room.

It is hard to find a wood unsuitable for its construction. The cheaper woods, however, should be painted to harmonize with the room. Settles should be built with a high back, and are especially attractive when made of narrow matched slabs of pine, that run perpendicularly to show to advantage the alternating light and dark grains.

While we have grown to consider the settle as suitable for living-room only, it may be adapted to any part of the home. It is especially useful for hallway usage, as the seat can be hinged, to provide storage space. It can also be placed to advantage in the bedroom. Sometimes when a settle effect has been worked out under a window, shelves are introduced, and utilized for a bookcase, but it is necessary to protect them with a curtain, matching the cushioned seat.

Men-folks handy with tools can easily fashion most of these pieces themselves, and the painting and waxing are not hard to accomplish.

A built-in dressing table is an economical feature for the bedroom, and can be made very attractive by adding a mirror above. It should extend to the floor on both sides of the mirror with ample room for drawers.

Built-in equipment, if it is the result of careful thought on the part of the householder, accomplishes a double purpose. It adds materially to ease in caring for the house while at the same time it increases the sale value of the property because such added features make a strong appeal to possible purchasers.

The Choice between Built-In and Ready Made

In these days there are, unfortunately, many of us who may not be sure of permanent location anywhere. Many of us have homes as migratory as does a Methodist minister's wife. Some of us follow our husband's business promotions, and some of us find that the fast-changing character of the district where we have located forces us to move for our children's sake.

For one reason and another we are turning more and more to household equipment which has all the charm and convenience of the built-in piece, and yet is detachable so that it may be carried about.



For the new home, or in remodeling the old, install one of these practical built-in dressing tables, with closets and drawers of various sizes. No woman can have too much of this kind of space-saving equipment.

In the kitchen the question of built-in furniture is more important than in any other room. First comes the decision about what to build in and what to buy ready built.

The kitchen cabinet is the outstanding example of such equipment. It is more convenient than a pantry and combines, in its cleverly designed spaces, a place in which to store food supplies, a shelf for food preparation, tills for money with which to buy food, reminders of what to buy, directions for preparing and serving food, and even (perhaps we might say *often*) a place where one may eat a cozy informal meal, in order to save work.

A kitchen cabinet is much better bought than built in. It has been planned to achieve the greatest possible economy of space and it comes into the house entirely equipped for service. There is, too, the danger of unwelcome guests which crawl to be considered. Particularly in the city, the best housekeeper in the world is never quite free from the possibility of pest-migrations, and in the suburbs almost every kitchen has an occasional visit from ants.

A movable piece of equipment which can be set out from the wall and lifted on specially designed casters over which no bug can crawl is an insurance against trouble.

There are several other convenient things, however, which it is a big comfort to have built in. A closet to receive the food supplies brought to the house is one of these. It should be constructed in the outside wall and have a spring lock on the inside door as well as on the inside of the outer opening. Into this box groceries and meats are placed when delivered. No muddy feet insult the kitchen floor, and you are free to leave the house, knowing that your orders will be safely delivered whether or not you are there to receive them personally.

Above this compartment an iceless refrigerator is convenient. This is merely a stronger and better form of the crude window-box for food storage familiar to apartment dwellers. The most usable form has two shelves with a wide slot in the lower one to allow for the necks of milk bottles. Two openings, one in each side to make a strong cross draft, are covered with the finest meshed wire netting. Such a storage space will save a good deal of ice in the autumn and early spring, especially if it is on the north side of the house.

The best built-in feature of all is the cabinet partition between kitchen and dining-room. The wall is entirely omitted and in its place are installed shelves and drawers which open from either room. Panels and doors on both sides of this storage space keep the two rooms as separate as any wall. It is the best arrangement yet invented for saving steps. Dishes are washed and put away on the kitchen side. They are taken out, and the table laid, on the dining-room side.

An ironing-board which folds into a delightful case fastened against the wall is another clever convenience. This case

may, of course, be built into the wall, but, in the face of modern uncertainties, one prefers to keep it free to move. Two small hooks make all the fastening necessary to keep this case firmly fixed in place. In a space only about four inches deep the ironing-board folds up, while the lower sec-



Not even the neighborhood carpenter need be called in to install these practical aids. The ready-built table and seats may be placed in either the kitchen or living-room alcoves. The man of the family can hook the case containing the ironing-board on any convenient wall-space.

tion of the case provides room for irons, wax, holders, sprinkling bottle, and other ironing-day equipment.

There is also a complete breakfast-room equipment which comes ready to set up and can be taken down to put in place elsewhere if we move. This consists of a pair of settles and a table which may be folded against the wall.

In addition to the furniture, which may be bought to best advantage ready made, we have specially designed for our own use, a number of other pieces. One of these, a kitchen desk, is shown in the next full-page illustration.

Two views are given from which any one familiar with tools might duplicate the piece.

The material used was hard pine. We designed it because we needed a space in which to keep our records, where we could write them out, and to hide our unfiled records, which in the pressure of our work we cannot always keep in apple-pie order.

The top shelf is high because the recipe-manuscript files we keep on it are tall. For most kitchens it would be wise to put another shelf into this space, thus providing an ideal place for the kitchen library of books on household management, cooking, and cleaning.

Following is a list of dimensions for the desk as we made it:

The top is $30\frac{1}{2}''$ x $9\frac{1}{4}''$ x $\frac{7}{8}''$.

The sides are $34''$ x 9 x $\frac{7}{8}''$.

The two shelves are $28\frac{1}{2}''$ x 9 x $\frac{7}{8}''$.

The back is $28''$ x $3\frac{1}{4}''$ x $\frac{7}{8}''$.

The desk shelf is $30''$ x 24 x $\frac{3}{4}''$.

The shelves making the top and bottom of the little cabinet, enclosed by the two panel doors, are 7 inches apart. They are dadoed in $\frac{1}{8}$ of an inch on the two side pieces.

To make the desk lighter the back is of wall board painted to match the wood-work.

Under the little cabinet a piece of cork board is used to provide a place to thumb-tack bulletins and notices.

The ledge is channeled with round spaces to hold ink-bottles, clips and rubber bands. A long space in the centre is provided for the pen and pencil.

The desk board is cleated at both sides. The cleats are flush with the edge. They are $3''$ x $\frac{7}{8}''$ and beveled at the front edge.

Because we frequently need all the space in the room where the desk is placed, we have planned the lower part to swing down when not in use. Note particularly the way that the back of the desk board is shaped to make this possible.

Strong hooks, fastening into staples on the side of the desk board, hold it firmly in place when it is needed for use.

*The kitchen desk with the
leaf dropped down and one of
the small cabinet doors open.
The upper section might well
be divided by a shelf.*



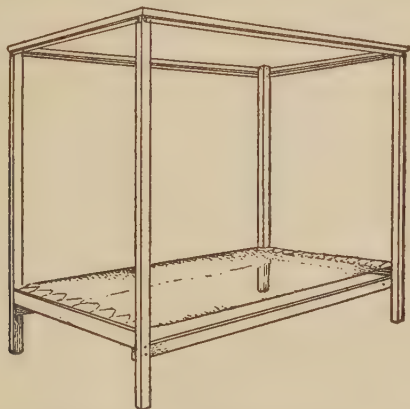
*The desk in
practical use.*



⊗ *Home Made Furniture for a Bedroom*

The account of how one girl made for herself the furniture for an attractive bedroom, may suggest to you a way in which you can do something similar.

In the first place she wanted a high-post bed, and saw no way of acquiring either an old one or a copy of one, so she took a spring which was made on a wooden frame and had



The framework of the homemade four-poster.

attached to each corner posts, which formed the legs as well as the high posts. Around the top a molding was fastened. This framework was painted a dull green, to harmonize with the coloring chosen for the room.

The flounces at top and around the lower part of the bed were tacked to the framework, but the long curtains hung on rods, which were fastened just below the molding, and could be drawn to conceal the bed or shut off drafts in truly old-fashioned style. The bed covering and pillow covering matched the draperies.

Next she made a dressing-table by simply supporting a shelf on brackets against the wall and hanging a double flounce around it. The question of a mirror was solved by framing a good glass in a cheap wooden frame, which she painted green to match the framework of the bed.

Candlesticks with shades of the same material helped the general appearance of the table. And under the top shelf, on another narrower shelf, were kept all the toilet articles, hidden by the deep flounce of cretonne.

On one side of the room, where there was a long wall space, she made from packing-cases a seat with bookcases at both ends. The seat formed a shirt-waist box with a hinged cover. A cushion was made to fit the top, a flounce hid the front of the box and met the bookcase draperies, and a thin padded cushion, covered to match, was fastened to the wall to simulate a high back to the seat. This last helped the whole to look like one piece of furniture. Sofa-pillows added to the comfort and to the appearance as well.

For the bookshelves two boxes on end were fitted with shelves. These boxes were covered on the outside with the drapery material and lined with plain cambric, shelves and all.

At the window, draperies that matched in style and material were hung outside sheer muslin glass curtains. By hanging the draperies beyond the window-casing, an appearance of breadth was given to the ordinary window, and helped very much to give an air of elegance to the room.

On the window-seat there were some plants in pots which she had painted white and decorated with stencils in colors to harmonize with the general decoration.

As a background to so much gay furniture, a plain wall of soft gray green and a floor painted with dark green, with a few braided rugs of quiet coloring and whatever else her clever hands could make, gave an effect of comfort and elegance possessed by few rooms.

Ready hands and minds will find a great variety of possibilities in this suggestion, for draperies have endless variations in the way of material and treatment.

Stenciling or patchwork borders can be used to excellent advantage on any cheap material. Sometimes the least expensive materials are most artistic in coloring and weave.

After all the most beautiful and homelike houses are those upon which the most loving thought, not the greatest amount of money, has been spent.

 Buffet

The sketch on this page outlines a very pretty little buffet, which at first glance may seem too difficult for a beginner to undertake, but the writer hopes to present a brief description of the method used in making, in such a manner as to put



not only this, but many other pieces of furniture entirely within the ability of any one. There can be no doubt that the man who has evolved such an article as this from the bare wood will have something which will serve as an incentive toward making many other useful things for the home. There are several reasons which might be given as being sufficient cause for a man to devote some time to this class of

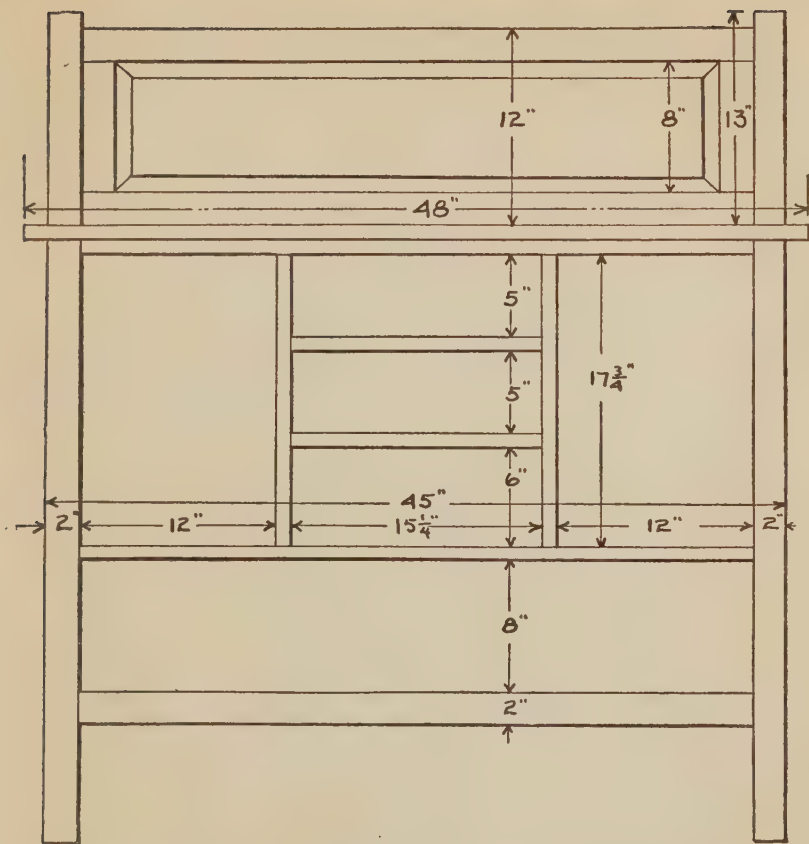
work. The order of stating them here may be changed, and probably will, to suit conditions in each individual case, but they will apply none the less.

First, a change of work. A man from the office will find it actually restful to him, after a hard day's work at the desk, to get out and use the hammer and saw for an hour or more. Second, the small cost of the finished article as compared with what a similar article would cost at retail. Third, the increased value of the article, due to better material and better workmanship put into it. Fourth, the opportunity for originality and for making the design and finish of the article correspond with the general scheme of the room in which it is to be used.

From the illustration showing a perspective of the buffet it will be seen that the design follows the lines so well known under the names of "Mission," "Craftsman," etc. Absolutely straight lines not only add dignity to the article, but make it extremely easy to work out. The illustration of front and side elevations of the buffet give the general dimensions.

Fashions in furniture come and go. Dealers encourage our love of change until it is in danger of becoming a vice. Only well-designed pieces like this, into which our own interest has deeply entered, can help to keep taste healthy and economics sound. Through the work of our own hands we gain a precision of judgment and a measure of understanding not attained by any other means.

The outside of this buffet is made of oak. In getting this, care should be used to get well seasoned, quarter-sawed white oak, as this will more than repay, in the improved appearance of the buffet, the slight additional cost above common oak. For the drawers, the writer would recommend poplar as being easy to obtain and easy to work up. For the inside pieces and the back, cypress will answer as well as any wood, unless the reader prefers to make the entire buffet of oak. The top and end panels are, of necessity, glued up, so it may be well to get these made up at some planing mill, unless you have facilities for clamping the pieces together after they have been glued. The mill would work out the balance of the wood at a very slight increase over the actual cost of the lumber,



Front elevation with general working dimensions. The side elevation giving the height, is on page 317.

so, unless you have the tools with which to do the mortising it may be well to have the whole bill of lumber worked out at the mill, and then simply smooth it up and put the pieces together.

However, a genuine pleasure is obtained in working out the pieces from the rough lumber. The lumber as it comes from the mill will be machine planed, but it will be necessary to handplane all the pieces to be finished, and then scrape them

smooth, so as to work out all marks which would show up through the finish. In planing hard wood, be sure your plane is sharp and the bit set to cut a really fine shaving. Then set the cap down as near the cutting edge of the bit as possible so as to prevent the plane gouging out the flakes which show in quarter-sawed oak. After planing, use a steel scraper and work with this till a perfectly smooth surface is obtained.

In designing this buffet, I have endeavored to do away with all mortised joints not absolutely necessary, and wherever the joint is made at a place where it can be fastened with nails or screws which will not show, this method is used. This, it will be seen, is the way the spacers for the drawers between the cupboards as well as the upright pieces at the side of the cupboard are fastened.

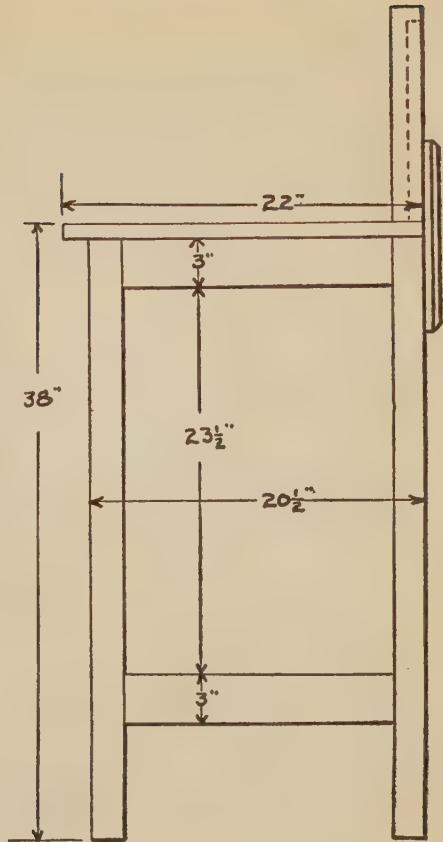
The doors require nice fitting to make them show up well, and great care should be taken here, as well as elsewhere, to have every joint clean and square. Use a good liquid glue in putting all joints together, and where it is not possible to hold the pieces in place with nails or screws, fix up some kind of a clamp to hold them till the glue dries.

The drawers, if made at the mill, should have the joints between the fronts and sides dovetailed together, but if made at home, can be nailed together. The sides should be plowed at the bottom to receive the drawer bottom and all pieces should be put together with glue.

The hardware, that is, hinges, locks, and handles, can be purchased in a great variety of design and finish at any hardware store, but in selecting this material care should be taken to see that design and finish harmonize with the design and finish of the buffet.

To finish this buffet, I would suggest the following, which is an adaptation of the process known as "fuming" and which gives a very pretty color and finish to the article. Dissolve three teaspoonfuls of common lye, or potash if you have it, in a cup of water and brush this solution on. This acts as a stain which can be made darker or lighter either by the amount of lye in the solution or the number of coats applied. After this is dry, sandpaper the entire surface with

Side elevation of the buffet. As it is shown in these drawings the top part is composed of a beveled panel of specially selected stock, having a beautiful grain. This top may however be entirely omitted without detracting in the least from the satisfactory character of the design.



fine sandpaper. To make sure of a beautiful finish, never sandpaper oak across the grain. Fasten the sandpaper to a block of wood with a square corner for getting into the corners of the panels, but do not run the paper across the grain or you will have marks that will show after the varnish is put on.

The second coat should be a filler and for this common shellac can be used. This coat, when dry, should be rubbed down with the fine sandpaper and then a coat of hard drying varnish is applied. Care must be used to apply it evenly.

After the last coat of varnish has dried, and twenty-four to forty-eight hours should be allowed for this, the buffet is ready for the final finish, which is given by rubbing the varnished surface with powdered pumice. To apply this dampen a soft cloth in paraffin oil or raw linseed oil, dip the cloth in the powder and rub the varnished surface as you would polish kitchen ware with any cleaning powder. The result will be an eggshell lustre instead of a high gloss.

Flower-Box Holder

A good flower-box holder was made in spare moments from old pieces of wood which had been collected from dismantled crates and boxes.

Nail together two pieces of $\frac{1}{2}$ -inch stuff 29 inches by 5 inches, and two pieces 7 inches by 5 inches, making a frame 29 by 8 by 5 on the outside.

The legs of the frame, of $\frac{1}{2}$ -inch stuff 3 inches wide, are screwed onto the sides at the four corners. In this case they were $32\frac{1}{2}$ inches on account of a high window-sill. The cross-pieces are of the same width and thickness as the legs and $30\frac{1}{2}$ inches long. These cross the legs one-third of their length from the floor.

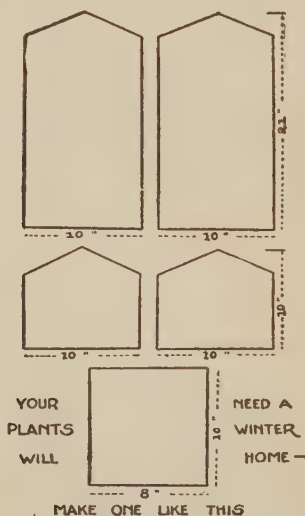
Mark with pencil on the legs and crosspieces where they will be in contact. You will have a 3-inch penciled square on each one. In each square bore with a half-inch auger three holes, one in the centre and one each side of that. Square this with chisel, or even with a jack-knife, into an opening $1\frac{1}{2}$ inches by $\frac{1}{2}$ inch.

Choose two pieces, $12\frac{1}{2}$ inches long, $2\frac{1}{2}$ inches wide, of the same thickness as the legs and crosspieces, to hold these together. Two and one-fourth inches from each end saw in $\frac{1}{2}$ of an inch on each side, then split off and square to a "tenon," as it is called. Bore a half-inch hole through the centre line of each tenon, centring the hole 1 inch from the end, and square as before. Make the hole slightly larger on the top than on the bottom surface.

To tie legs, crosspieces, and tenons together make wedges 2 inches long, tapering from 9-16-inch square at the top. Insert the tenons through the mortises and drive the wedges

down (carefully so as not to split the tenons) until they are tight.

Place the holder inside the legs and screw the latter to it, sinking the screws below the surface. It will add to the appearance if you nail a strip of molding around the four sides flush with the top.



Another Flower Box: this is not one to hold the earth in which the plants are growing. It is a support or holder for the pot containing the flowers, under which is placed, as usual, a saucer to catch the surplus moisture which may drain off. Use one-inch thick stock if you have it, but almost any will do if it is at least a half-inch thick. Of course, the heavier the material the more substantial the finished piece of work will be.

Sandpaper to a smooth surface, fill the holes with putty, and paint with flat white. Let this dry thoroughly, sandpaper lightly, and let dry again. After it is thoroughly dry, sandpaper lightly once more and cover with white enamel paint.

Set the flower-box in the holder, and your piece of furniture will be a pleasure to you and an ornament to your room.

 A Home Made Work-Box

A woman's work-box of the kind here shown, for holding darning and sewing articles, unfinished fancy-work, and so forth, constitutes a most practical and desirable household convenience, and is easily and quickly made by any one who is at all handy with tools. With the legs and bracing cross-pieces enameled white and the box itself both covered outside and lined inside with cloth, the convenience also becomes a very attractive piece of furniture, for use in either the sewing-room or a bedroom.

In inside dimensions, the particular box here illustrated is 10 inches deep, $13\frac{3}{4}$ inches wide, and $15\frac{3}{4}$ inches long. When closed, its lid comprises a quite practical table, which is 20 inches square. Incidentally, a board might be fitted as a covering to the cross-pieces which brace the legs, and thereby also create a very serviceable shelf, for various purposes.

The wood material for a stand of this kind may be obtained already cut to dimensions, from any planing mill, which perhaps, unless one possess aptitude and patience, is the more desirable plan. This material should be of some reasonably soft wood, like pine, and, prior to assembling, should be mill-planed or surfaced on all sides. The pieces required are as follows, the dimensions here given being for the finished sizes:

Sides — 2 pieces $\frac{5}{8}$ inch x 10 inches x 17 inches.

Ends — 2 pieces $\frac{5}{8}$ inch x 10 inches x $13\frac{3}{4}$ inches.

Bottom — 1 piece $\frac{5}{8}$ inch x 15 inches x 17 inches.

Top — 1 piece $\frac{7}{8}$ inch x 20 inches x 20 inches.

Legs — 4 pieces $1\frac{1}{8}$ inches x $1\frac{1}{8}$ inches x 28 inches.

End Braces — 2 pieces $1\frac{1}{8}$ inches x $1\frac{1}{8}$ inches x 15 1-16 inches.

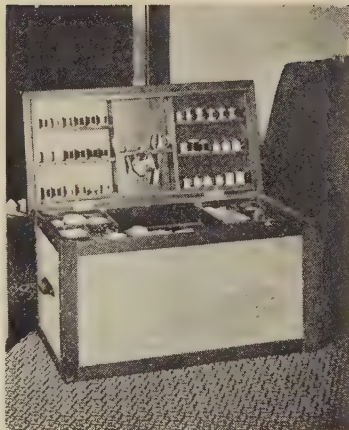
Cross Brace — 1 piece $1\frac{1}{8}$ inches x $1\frac{1}{8}$ inches x $13\frac{3}{4}$ inches.

The top and bottom may, of course, be composed of two board widths each, instead of single pieces as here specified. In such case, cleats will naturally be required for the under side of the former, to hold the pieces together. These should be of about $\frac{3}{8}$ -inch material, and must be so placed as to come wholly within the box's top edges when the lid is down.



The flower-box made from odds and ends of lumber.

View of the sewing-case with the cover closed.



This complete sewing-case is shown again in the lower left-hand picture.

The home-made work-box.



The edges of the cleats should also be rounded off, to give neatness when the cloth lining is put on.

Construction should be begun by nailing the sides to the ends, being careful to form even-edged corners. Next, before the bottom is nailed on, the inside surface of both ends and sides, as well as the bottom piece itself, should be lined with the cloth selected for this purpose. This material for the walls will require a single piece 11 inches wide and about 61 inches long. The lining is started in one corner, at a point about an inch before the right angle turn, with the starting edge fastened to the wall with a row of tacks. As the lining progresses around the inner sides, the cloth is drawn out over the top and bottom edges of the box and tacked there only. When the complete circuit is thus made, the edge of the final end is turned under and fastened snugly in the corner at the starting point with a row of brass-headed art tacks. The piece of cloth for lining what is to be the inside surface of the bottom should be the same in size as the bottom itself, or 15 by 17 inches, and is tacked to the upper surface around the edges only. The bottom is now ready for nailing to the already joined sides and ends, after which the tacks that hold the lining cloth of the bottom, as well as those of the lower edges of the sides and ends, will be entirely concealed.

The covering of the outside walls is next in order. The cloth for this should be 12 inches wide and about 66 inches long. It is started on either of the 17-inch sides, about an inch beyond the corner, and, except at the starting and finishing point, is tacked along the top and bottom edges only, the cloth being of sufficient width to enable its being drawn over these edges. Along the top edge of the box this cloth is turned under and tacked with art tacks, but its bottom edge, since it cannot be readily seen, requires no turning under or other than ordinary carpet tacks.

The outside surface of the lid is covered first, and before being hinged to the box. The cloth for the top surface should be about 24 inches square. Its edges are brought under all around, and tacked with ordinary tacks about an inch beyond the under-surface edge. The covering for the under side re-

quires cloth about 20 inches square, which, with the edges turned under, covers the edges of the top cloth and is fastened with art tacks. The lid, which extends quite a little beyond the box's sides, is next fastened on with a pair of small cabinet hinges at the back, and provided with cloth strips to prevent its being opened far enough to drop backward.

Finally, the legs are nailed to the sides in the manner shown in the illustration. The braces, forming the letter H, are placed about 4 inches above the floor. Both legs and braces are first given a coat of white paint and then two coats of white enamel. The box here shown is covered outside with flowered cretonne, to match the drapes of the room in which it is used, and the inside lining consists of pink silk. Individual taste, however, may be exercised in this respect.

The sewing-box is made of pine, or whitewood stained. It is thirty-six inches long, eighteen inches wide, and twenty inches deep. The cover is two inches deep. The trays are made to slide on strips screwed on the inside of the box, and the centre tray slides under the end ones so that you can get into the lower part of the box by pushing the middle section to one side or the other. The spools are held by cotter-pins fastened with screws through the eyes in the first half of the shelf. The second half is nailed on with brads and covers the screws. The box is covered with a good grade of straw matting. Strips of oak, stained dark, put on with brass screws make the trimming. Around the cover these strips are one inch thick. The other strips are of quarter-inch stock. If the hinges are put on by cutting in, the edge will prevent the cover from tipping back too far.

CHAPTER XXXI

CLEVER IDEAS

A Novel Window Seat

EVERY one likes a window seat in the living-room to add comfort as well as coziness, but in a room without a bay window it is hard to arrange one. I took an extra table-leaf, that I used perhaps once a year, with a fumed oak finish and of a beautiful grain. From ordinary pine eight-inch crating I made a frame, 48 x 12 (size of leaf). Then from a smooth round pole, such as rugs are wrapped on to ship, I sawed four legs about 14 inches long, depending, of course, on height of window seat from the floor. These I screwed firmly, one at each corner of the outside of the frame, and extending about two inches above it. I then sandpapered and applied three coats of fumed oak stain to the frame and legs. When laid on top of the frame the leaf forms the top of the seat and its weight makes any fastening unnecessary. The extensions of the legs above not only prevent any slipping of the seat but add a "craft-made" look to the seat. When a pillow or two is added it looks very cozy, and the leaf is not injured for use on rare occasions when it is needed.

To Mend a Crack in Wall-paper

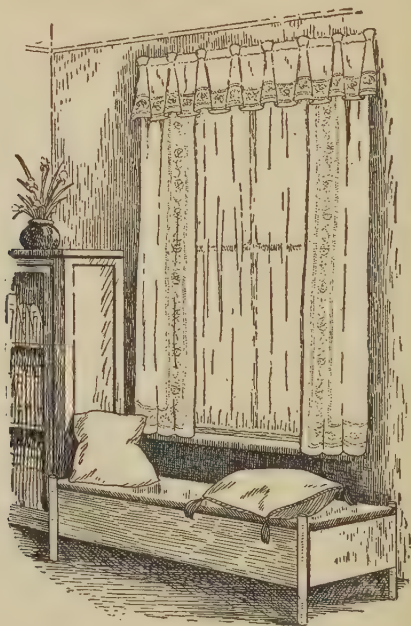
Tear out a piece of paper (like that on the wall) a little larger than the hole or crack in the wall and starch well. Use a caster to roll down the edges. Be sure to tear out the patch by hand, for if you use a knife or scissors the patch will show, but put on in this way cannot be detected.

To Fasten Loose Chair Rungs

Split the end of the rung slightly and insert the end of a small wooden wedge, then press the rung tightly in place. The harder you press the more the wedge spreads the end of the rung and it will be impossible to remove it.

⊗ *When Putting Curtains on Brass Window Poles*

Place a thimble over the end of pole and the curtain will go on perfectly smooth and easy.



This novel window seat is made by using an extra table-leaf.

⊗ *Knockers*

A recent fad which has the merit of real utility is the use of tiny knockers on the doors of bedrooms and other rooms in private houses. A charming little knocker, picked up recently in a London antique-shop and brought home for a young girl's bedroom, is a tiny brass cupid. The figure is about four inches long, beautifully modeled. One chubby knee is drawn up and forms the handle of the knocker, which is hinged to an oval brass plate with screw holes for fastening to the door. A small brass anchor is used on the door of a "den" in a sea-side bungalow. Individuality can be thus shown in the choice of knockers, and for this reason they are popular as gifts.

 Longer Life for Candles

Candles are being used more and more for the dinner-table. If the candles are given a coat of colorless varnish and allowed to dry thoroughly before lighting, they will not only last longer, but the varnish will prevent the wax melting and running down them.

 As Others See Us

Try looking at the back of your house from a neighbor's window and see yourself as others see you. Window curtains may need straightening, brooms and mops put in place, and the yard generally cleared up.

 Work-Table Cover

If one is not so fortunate as to have a zinc top on the work-table in the kitchen, there is a substitute which saves energy and money. Instead of tacking an oil-cloth to the table, try making a bowl of thick flour paste, cutting the cloth the exact size of the surface to be covered and pasting it on. Smooth out every wrinkle with a cloth, wiping away the surplus paste that will ooze out at the edges. If pasted neatly over the edges and the corners nicely fitted, there will be a smooth, unwrinkled surface, that may be scrubbed clean without damage to the cloth or danger of scratching one's hands on protruding tacks. Not until it has literally worn down to the threads will it have to be replaced if this method is used. When needed, the new one may be applied without removing the old unless the work has been poorly done.

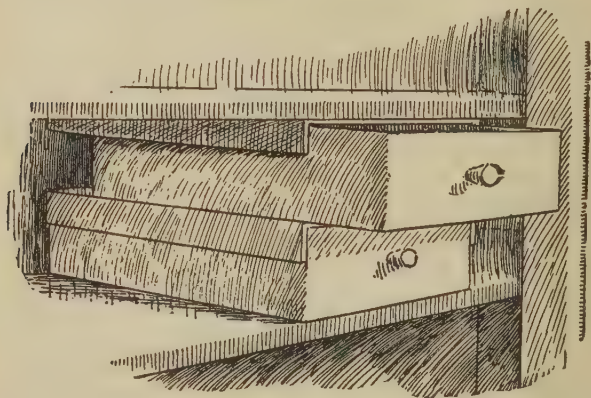
 Pretty Centrepiece

The little sewing-baskets with high handles which come in brown or green at the low price of ten cents each make most attractive centrepieces for tables if filled with some simple flowers. Place a low flat dish in the bottom of the basket, fill with water, and cover with the flowers, so that the dish is hidden. It looks like a basket of flowers freshly picked from the garden. The picture of such a centrepiece, shown on page 327, gives an idea of its charm.

☼ *A Place for Shoes*

In a closet of a little room I have placed a long, narrow shelf, just higher than my head and in a space where nothing else could be put without being in the way of entrance, and on this I keep my extra shoes. It is much more convenient than having them on the floor where they are always in the way, besides it saves the shoes materially.

Another method is to use a board just the width of the closet and let the top of the mop-board support it. Three-ply veneer is just right for this purpose.



Boxes are utilized in this closet so that they substitute for drawers.

☼ *Utilizing Boxes*

When one has shelves and yet wishes drawer space, place a box of the desired size on the shelf, tear off the front side of the lid, place an ordinary screw inside of the box front, hold a cork on the outside and drive the screw through the pasteboard into the cork, forming a knob. If the back of the lid is tacked to the wall you will find the box will slide in and out like a drawer. This may be made into a section of drawers by placing one box upon another until the shelf space is filled. I find this method much more convenient than to take down boxes in search of one little article.

🌀 *Decorative Hint*

Beautiful baskets made to hold cut flowers are generally expensive if of harmonious colors. The ten-cent-stores often have baskets which are similar in shape but are apt to be glaring in shade. These may be changed into pretty baskets by



A dainty and inexpensive centerpiece.

dyeing. Purchase a light-colored basket and choose a darker shade of dye, preferably dark brown or green, for these harmonize with almost any flowers. Sometimes one dipping is sufficient, but more can be given if the desired shade is not obtained the first time.

🌀 *To Save the Baseboards*

My baseboards were getting scratched by the ends of the rockers and I found it was a great help to fit small felt caps over them. If these are made the same color as the rockers they will hardly be noticeable. Where there are children in the house this is a sensible precaution and saves work and constant reminders to "be careful."

🌀 *A Plate Rack in the Kitchen*

I have a plate rack given me a few years ago and having no place for it in the dining-room had it placed over the kitchen table. I screwed a number of hooks under the lower shelf on which I hang egg-beater, can-opener, potato-masher, scissors, screw-driver, etc. The lower shelf holds extract bottles and the upper, baking-powder, soda, salt and pepper, whatever I need to have constantly when cooking. It is the most convenient thing in the kitchen.

☉ *A Bookshelf*

An egg-case makes a convenient bookshelf for a bungalow. Stain the entire case green or other suitable color, then nail the bottom of the case to the wall at a convenient height. A scarf laid on the top and allowed to fall over the ends re-



A good bookcase for the summer home.

lieves the plainness, and the top affords a convenient shelf for a vase or mantel clock. If the family handy man can saw a case in two the rack is twice as large and effective since the sections may be nailed together to form four compartments.

☉ *To Renew Window Shades*

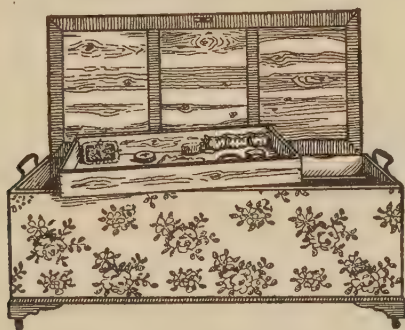
Old window shades may be painted and will look like new. Lay them on the floor on newspapers and paint one side. When dry paint the other. They may be painted white on the outside and green on the inside and are very attractive in this way. The paint covers all cracks and worn places.

☉ *Inexpensive Floor Polish*

Take one sperm. candle and melt, remove from stove and add one pint coal oil. Use with a flannel rag. This makes a good floor polish.

⊗ *A Trunk for Baby's Clothes*

A plain matting or cretonne covered shirt-waist box is the best kind of trunk for a baby. I bought one about thirty inches long and sixteen inches wide and my handy man made a tray twenty inches long and nailed cleats inside the box to rest it on. It will slide back and forth, and can be removed without effort. The tray holds a pincushion, soap, toilet articles, etc., while there is abundant room for all clothing in the bottom. When baby outgrows this handy trunk it may be used as a box for linen storage.



This trunk for the baby's clothes may become his toy chest when he graduates from rompers.

⊗ *A Porch Table That is Convenient*

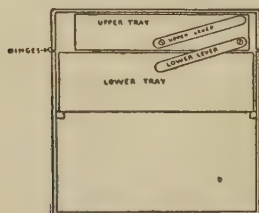
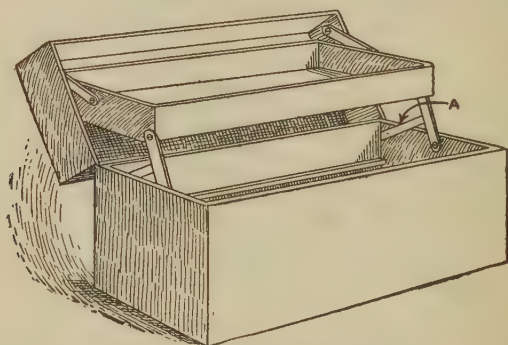
Secure a solid strip of wood to the side of the house with screws. The table of desired dimensions, provided with two legs that fold under tightly, is hinged to the strip of wood. The table can be folded upward against the side of the house when not in use and fastened by means of hook and screw-eye. Or, if not too large it can be folded downward and will require no fastening. One member of the family styles this piece of furniture our "Pullman porch table." It serves as a desk when some member of the family has letters to write. In the afternoon it is often useful as a tea-table. Mornings, when it is hot, we use it for serving a buffet breakfast on the porch.

☉ *An Ideal Box for Waists and Skirts*

This convenient box was made for me by my husband. The idea of the upper tray is original. It lifts into position by raising the lid and goes back into proper position in the box when the lid is closed. It can be made in a size suitable for shirt-waists or skirts.

A piece of wood indicated by "A" attached to the inside of the box acts as a stop against which the weight of the lid and upper tray rests when box is open.

The upper drawing shows how the upper tray lifts up and moves back into the lid when the box is opened, giving access



A satisfactory box that might well be a hope chest.

to both upper and lower trays without removing either. The lower tray is not shown here, as a better view of the interior of the box is given without it.

The lower sketch represents the box with one end removed to give an interior view of the levers when box is closed, and showing the position of the upper and lower trays together

with the wooden block on which the lower tray rests. These blocks are fastened to the interior wall of the box by means of a single screw. The lower tray can be lifted out when box is opened, as in the upper drawing.

The upper lever is attached to the upper inside corner of the lid and lower centre of the tray end on the outside. The lower lever fastens to the lower outside corner of the tray and to the inside of the box end directly below the upper lever. The levers will hold upper tray in position when box is closed, even if lower tray has been removed. I worked this plan out years ago and our box has been in use ever since.

To Save Curtains and Portières

At the bottom of my bedroom curtains I put hooks. Up as far as I can conveniently reach I put eyes to correspond. At night I hook the bottoms of the curtains up to prevent them from blowing out after the windows are opened. In the same way I hook up the ends of the portières when the floors are to be swept or dusted and they are out of harm's way.

Fitting Linoleum Matting

Even the expert workman sometimes makes a very poor job of fitting linoleum in odd-shaped places, such as around sink pipes and radiators. An absolute fit can be made by putting down a piece of not too stiff paper in the space. Press the fingers around all edges to leave a crease and cut out with scissors. This pattern is used to cut linoleum by. It is a quicker method than taking measure and more certain.

A Place for Everything

In order to keep baby's many little belongings together, I procured a good cheese-box from my grocer. I nailed three strips, measuring about $3\frac{1}{2}$ feet in length and $1 \times \frac{1}{2}$ inches thick, to the box and cover, equal distances apart, using the box at the top and the cover below. These strips act as legs, and may be painted white. I covered the box and cover inside and out with dainty cretonne. Next I purchased little brass hooks and fastened them all around the outside of the box. On these I hang baby's towel, wash-cloth, gown, dress,

skirt, etc., ready for the bath. In the box I keep the powder-puff, talcum powder, vaseline, etc. Below, in the cover, all folded, are the diapers.

☉ *One Large Room for Children*

I wish to tell other mothers how I managed when at one time I was obliged to have my four children occupy one room.



An ingenious makeshift to minimize a serious difficulty.

I put the beds at one side of the room with the foot of each bed against the opposite wall, with the heads of the beds towards each other. I screwed closet-hooks into the back of the head-boards. This gave them ample space in which to hang their nighties, bathrobes, and a handy place to hang their clothing when undressed at night. A shoe-bag with pocket tacked on each bed provided a place for their shoes at night, and for bedroom slippers during the day. To complete the arrangement, a screen, which may be home-made at trifling expense, was placed in front of this impromptu closet during the day, and turned around at night to divide the room into two rooms. A stand with washbowl and pitcher on each side completed the arrangement.

☉ *Home Made Spice Cabinet*

When we built our house I had the carpenter build a small cupboard about two feet wide and four feet high immediately above my working counter. This contains three shelves, which I covered with white oilcloth. Having a great number

of empty baking-powder boxes, I painted these a dark green, and with bright red paint lettered each box with the name of the spice it was to contain. At a glance one can read the name, and there is no label ready to fall off and get mislaid. The boxes can be cleaned easily, and I prefer them to many which are much more expensive.



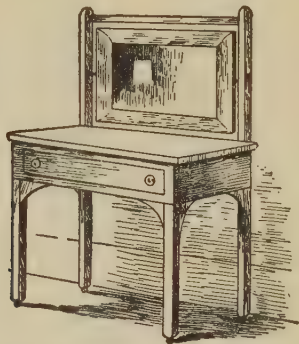
Like well ordered troops the spice cans stand on call.

⊙ *A Dressing Table out of an Old Washstand*

I found an old-fashioned wash-stand stowed away in our attic. It had two small drawers and a large door below a long narrow drawer. I had the lower part just below the long drawer removed, and as the upper part of the stand was high with a mirror above the towel-rack I had the mirror taken off and moved it down below the towel-rack and cut off the upper part where the mirror used to be. I then replaced the old-style brass handles with up-to-date glass knobs, and made an attractive dressing-table.

A very useful and inexpensive work-table and tinware cupboard is made from an ordinary kitchen table, using boards for the sides. The legs were sawed off about four inches from the floor and a board bottom nailed on, the legs then nailed on again and casters set on. Doors are of plain picture-molding with board panels. A narrow strip in the centre of the front has a catch for the doors. Narrow molding finishes it neatly all around the panels. Sides are painted with two coats of flat-white and one coat of white enamel. The top is covered with white oilcloth.

A magazine-case for the summer porch may be made from a strawberry-crate. Stand the crate on end and place thin boards for shelves on either side of the dividing-board of the crate. At night the open side of the case can be turned toward the wall, and the magazines will be kept clean and not be blown by the wind.



A dressing table made by transforming an old wash-stand.

Frameless Light Shades

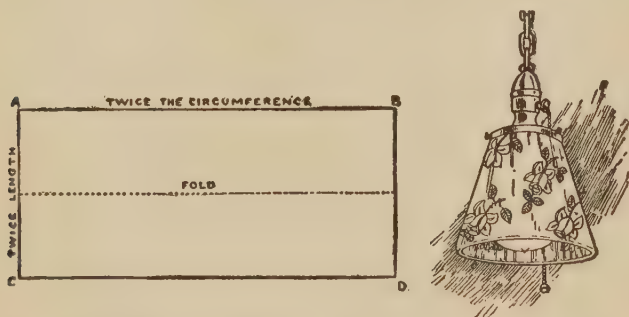
(A New Use for Old Cylinder Rings)

A very attractive and easily constructed shade for straight drop incandescent electric lights may be made in the following way: Take a piece of silk of the desired color, twice the length of the required shade by twice the length of the circumference. (See sketch.) Sew the edges A C and B D together; this will give you a tube of silk A C long and A B in circumference. Now start to turn this inside out, bringing C up to A and D up to B; this will give you a double walled tube of silk, one-half of A C long, with the seam edges on the inside.

Into this circular sack, place an old gas engine cylinder ring of the desired diameter, first having cleaned it and bound it with some of the silk. This ring will form the bottom of your shade. Now make a ring of stiff wire to fit your shade socket, put this also into your circular sack and sew together

at the top. You now have a double-walled circular tube containing two rings. Adjust the fulness upon the top of the wire ring, insert this end into the shade socket and fasten in place with the thumb screws.

The weight of the cylinder ring will hold the other end down and keep the fulness at the bottom in place. In this way you can make either a cone-shaped or cylindrical shade dependent upon the relative sizes of your upper and lower rings. This method of construction does away with the need for vertical stays between the upper and lower rings, and practically no framework is visible through the material.



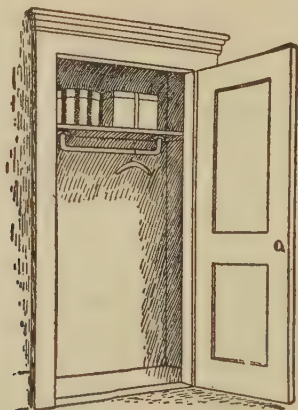
This shows how the shade is made from the cylinder rings.

⊙ A Summer Ventilator

To get circulation of air in our bedrooms in summer, and still retain privacy was an unsolved problem until an inspiration came from an office building where we saw a half door hung in the middle of the frame. We sewed back to back two strips of cretonne, the width of the door and five feet long, one side of the cretonne harmonizing with the hall furnishings and the other side with the bedroom furnishings. In each corner we sewed a bone ring. Small tacks were driven in each side of the door frame fifteen inches from the floor and five feet above that. The screens were easily slipped over the tacks and by this arrangement our problem was solved very satisfactorily.

❁ *For Crowded Summer Closets*

Where closets are crowded and more space is needed for coat-hangers, fasten a towel-rack on the under side of the closet shelf for them, as shown in the illustration just below.



A simple arrangement to increase the capacity of a closet.

❁ *Uses for Washable Wall-cloth*

Those who live in old houses will find white washable wall-cloth useful to "brighten the corners." The space under the sink may be covered with the magic white cloth. Back of the stove is always white and shining for the brush, dustpan, etc., with a background of white wall covering. The preserve shelf in a dark corner of the cellar can so easily be kept spotless with white wall-cloth. The lower shelf of the refrigerator, if covered with a fitted piece of the material, is easily kept clean and if a heavy pan or dish is placed upon it, the cloth will prevent the enamel from cracking. To keep a newly painted or varnished shelf attractive, have a piece of washable wall covering the size of shelf rolled up in a handy place, to be laid on the shelf before preparing a meal. Many marks and scratches will be avoided, and the finish will last much longer, as the shelf will only have to be dusted off with a dry cloth.

 How to Treat Worn or Ugly Rugs

One way to brighten carpets, rugs, and other similar heavy materials is with common house paint, or ground color, bought by the pint, or half-pint, at any paint shop. Take out a portion, and put it in gasoline, mixing it smooth and leaving it very thin. Then with a brush or cloth rub it into the rug.

I had a plain, tan Axminster rug with a darker brown border. It was good quality and not much worn, but looked old and dingy. I mixed up some green paint, then after cleaning the rug rubbed the paint in as evenly as possible, mixing more paint as needed in the same proportion. Inside of two hours I had a beautiful green rug, the border taking a darker shade. This wears very well, but after a while, if it does not look quite as bright, it only takes a short time to repaint it. The paint leaves it smooth, no stiffness, and just the same as before, only a different color.

In other rugs, I mixed the colors and with a paint-brush went over the design or background as the case might be. This made new-looking rugs from old and faded ones. I have been doing this for some years, and am well pleased with the results. It lasts well, and will repay the worker for the time and money expended in the process.

 Harmonizing a Conspicuous Contrast

A centrepiece, beautifully embroidered in vivid colors on white linen, seemed out of place in the subdued color scheme of our living-room. It was therefore dipped in warm-toned ecru dye. The colors in the embroidery blended perfectly and the piece harmonized with the room as though it were planned for that particular spot.

 Stair Carpeting

Two and one-half yards of thirty-six-inch-wide burlap makes five yards of stair carpeting. Turn back the edges and stitch them firmly. It should be painted when it is put down and as soon as it shows wear the paint should be renewed. With care this burlap stair carpet will last two or three years.

☉ *To Make a Caster Firm*

When a caster in a chair or couch becomes loose, fill the hole with putty and insert the shank of the caster in it. When the putty hardens it will hold firmly.



This picture illustrates the adjustment of the cretonne half door described on page 335.

☉ *A Help in Washing Woodwork*

Use a piece of tin about eighteen inches long by six inches wide. It can be slid up and down the edge of a casing when cleaning the paint and it prevents streaks and splashes on the wall finish as it goes. This is also useful when re-painting or varnishing. A piece of cardboard, provided it is stiff enough, will do almost as well as the tin.

☉ *To Fill Cracks*

Soak newspaper in a paste made of one-half pound of flour, one-half pound of alum, and three quarts of water. Mix together and boil. It should be as thick as putty when ready for use. Force it into cracks in floors, wainscoting, etc. It hardens, like papier-mâché, neatly and permanently filling any cracks to which it may be applied.

 Camouflaging Your Sewing Machine

In the average small home, where some bedroom is frequently made to serve as sewing-room also, the sewing-machine, when not in use, becomes a rather undecorative feature. If of the drop-head kind, however, it may be easily and attractively camouflaged and made a very serviceable, as well as appropriate, bedroom accessory.

The camouflage consists of a simply designed covering created from a board that is just a little larger in dimensions than the top of the closed machine, and a few yards of cloth that is used both to cover the upper surface of the board and to hang from its edges in curtain fashion. The top board in this particular instance is eighteen inches wide by thirty-six inches long, reinforced on the under side by a small cleat near each end. The cloth used for covering the top surface of the board and for forming the curtains is of flowered cretonne. It is fastened to the board around the edges only, with brass-headed or art tacks. The curtain drapes are used only on the front and ends, none being necessary for the back, and are gathered at the top so as to hang in loose folds, which reach to within about an inch of the floor.

The covering designed in this way may be quickly lifted on or off, and enables the unused machine to be concealed entirely. In fact, by standing a mirror on the top, the covered machine becomes a very convenient dressing-table.

 Making a Fern Stand

Take two smooth boards, two and one-half feet long. From the top of one and the bottom of the other, saw out a block one inch wide and fifteen inches deep. The sides may be shaped by laying an oval platter lengthwise, so that half will be on the board. Then mark around the platter with a pencil and saw on the pencil mark. The bottom may be shaped also if desired. The square top may be fastened in place in different ways. If screws are used, the space should be well filled before varnishing, otherwise they will show. Glue may be used with small cleats fastened underneath, or small brackets may be screwed from beneath.

 A Real Economy

Get, from a garage where vulcanizing is done, a large roll of the material which comes wrapped around pure rubber. This is stiff, like the material in window shades, but when thoroughly washed and rinsed there remains a fine quality cotton cloth. Dyed a deep rose, it makes overdraperies for a bedroom. Tinted pink and blue, it makes underwear quite as serviceable as that made of cotton crêpe. Left its original cream-color and decorated with a line of blue embroidery, it makes excellent kitchen curtains. These are but a few of the many uses to which the ingenious housekeeper may put it. And the garage man throws it away.

 A Simple Way to Decorate Furniture

If decorated white furniture for the children's room commands prices beyond the pocketbook, do the decorating yourself. On blue wrapping-paper trace designs from children's magazines, cut them out and paste on the centre of each bureau drawer. The designs cut from paper should be protected with a coat of white shellac.

 A Short-cut in Using Appliqué

In making curtains for a little girl's room, an appliquéd nursery design was desired by a busy woman. She took a can of glue and brushed a tiny place on each point of the design and glued it to its place on the curtain. The result was really more pleasing than if appliquéd and may be changed when monotonous. It certainly is a time-saver. Of course it will have to be renewed with washings but is practical even then, as the appliquéd material often runs into the white.

 A Nursery Blackboard

A large piece of wall board, painted with a dull-finish blackboard paint, made a most satisfactory nursery blackboard when hung with rings and hooks at just the proper height.

